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Spring Season

1979

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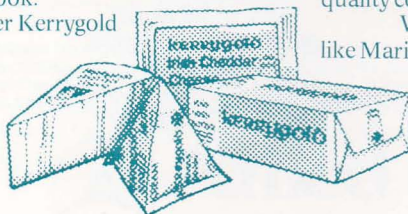
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presents

Season of Italian Opera

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(Verdi)

TOSCA
(Puccini)

LA CENERENTOLA
(Rossini)

MACBETH
(Verdi)

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Franco Bosclo	Ruth Maher
Lorenzo Canepa	Helga Muller
Brendan Cavanagh	Mariana Niculesca
Attilio D'Orazi	Frank O'Brien
Elena Duma	Ernesto Palacio
Aldo Filistad	Antonio Salvadori
Maria Luisa Garbato	Aurio Tomicich
Elizabeth Jarosewich	Ernesto Veronelli
Brendan Keyes	

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DESIGNERS

Dario Micheli	Patrick Murray
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STAGE DIRECTOR

Patrick McClelland

CHORUS MASTERS

Amelio Rigolin	John Brady
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Napoleone Annovazzi	Albert Rosen
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Katherine Fitzgerald
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Marion Kavanagh
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Dorothy Kenny
Angela Leach
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Sheila Moloney
Maura Mooney
Mary Moriarty
Cecily Morrison
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Aine O'Neill
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Caroline Phelan
Joan Rooney
Margaret Ryan
Mary Souhey
Norrie Stanley
Patricia Stone
Mary Troy
Kitty Vaughan
Sylvia Whelan

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John Carney
Tom Carney
Derek Carroll
Randal Courtney
Vincent Cross
James Dillon
Robert Dempsey
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Raymond Hayes
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Paul Kavanagh
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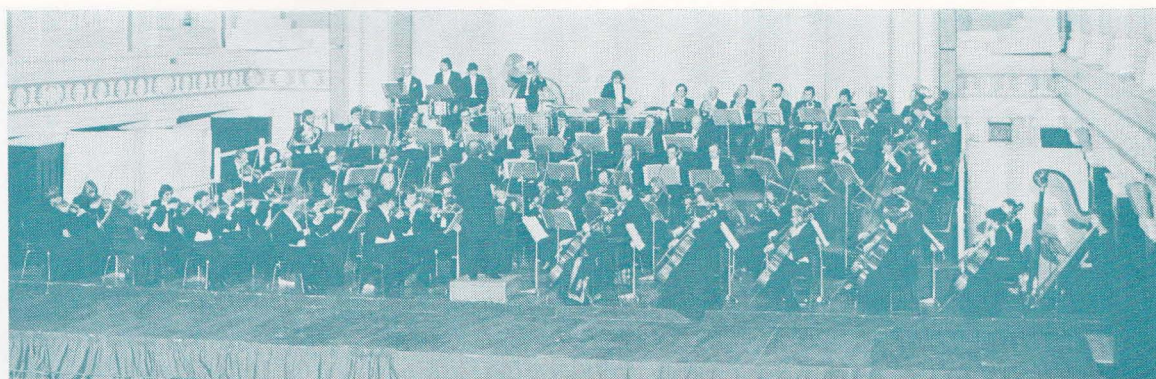
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 Sheila O'Grady
 Timothy Kirwan
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 Catherine Briscoe
 Anne Kane
 Domenico Galassi
 Raymond Griffiths
 Katherine Smale
 Camilla Gunzl
 Arthur Nachstern
 Helen Briscoe

Second VIOLINS

Jack Leydier
 Vanessa Caminiti
 Joan Miley
 Michael McKenna
 Carlos Assa-Munt
 Ian McKenzie
 Keith Packer
 Clare Crehan
 Alice Brough
 Frances Biggs
 Pauline Carolan
 Noelle Casey

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 Kathleen Green
 Margaret Adams
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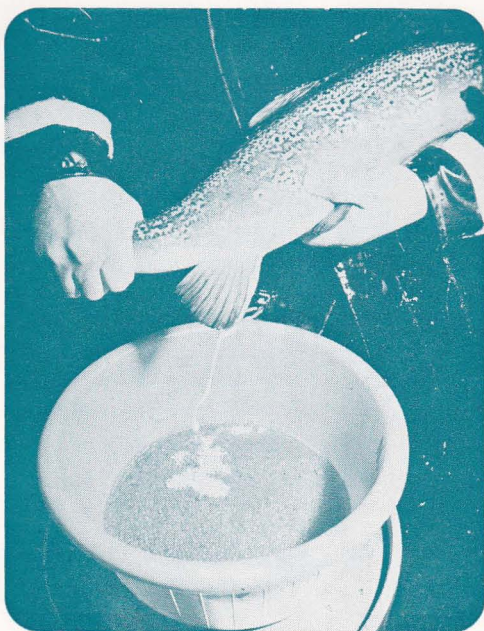
CONCERTS MANAGER

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The Ones that Get Away...



Salmon angling at Castleconnell, Co. Limerick.



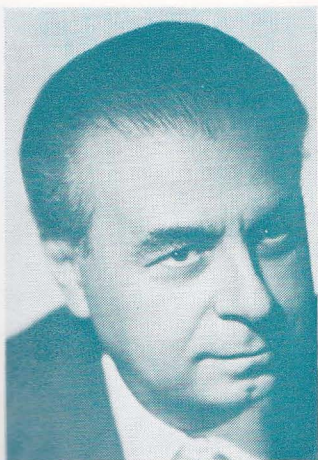
Salmon 'stripping' at the E.S.B. Hatchery and rearing station, Parteen.

About 700 hen salmon get away every year - away from the ESB's Hatcheries at Parteen and Carrigadrohid - but they leave their eggs behind and from these the ESB fishery experts rear up to 5 million fish every year, salmon which are then planted out in Ireland's rivers to improve fish stocks and to provide better sport for Irish and visiting anglers.

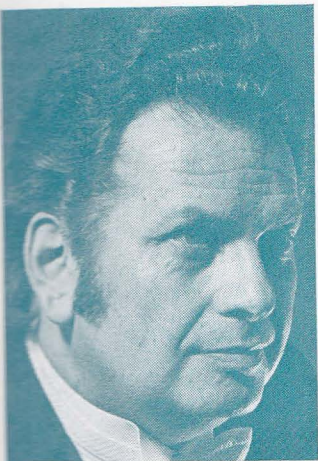
They're not narrow-minded at Parteen; they rear trout as well and these too, go to swell the population in Irish lakes and rivers.

It's all part of the ESB's ongoing programme to ensure that the rivers and lakes which it uses to produce electricity will also yield another harvest - and good sport as well.

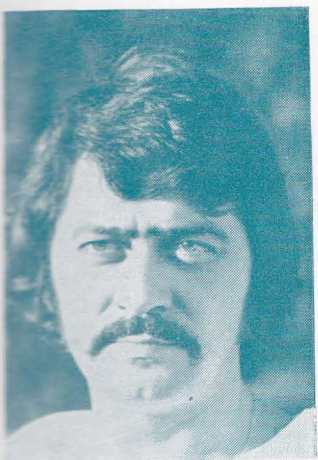




NAPOLEONE ANNOVAZZI (Artistic Director) Born in Florence he completed his musical studies at Venice and Lyon. His conducting career began at Riga in 1935 combining work in the fields of Symphonic and Opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the Orchestras of Lisbon and Madrid, and in the field of Opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and Bucharest, Lisbon, Paris, Barcelona, Naples, Rome, as well as in Caracalla. In America he has directed Opera at Havana, Mexico and the City Centre, New York.



ALBERT ROSEN (Conductor) Born in Vienna and after studying at Musikakademie in Vienna and Prague became conductor at the Prague opera and, subsequently first conductor at the Smetana Theatre in the same city. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1956 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed Conductor of the R.T.E. Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. productions of Beethoven's *Fidelio* at the Gaiety and of Janacek's *Jenufa* were among the highlights of Operatic experience in Dublin.

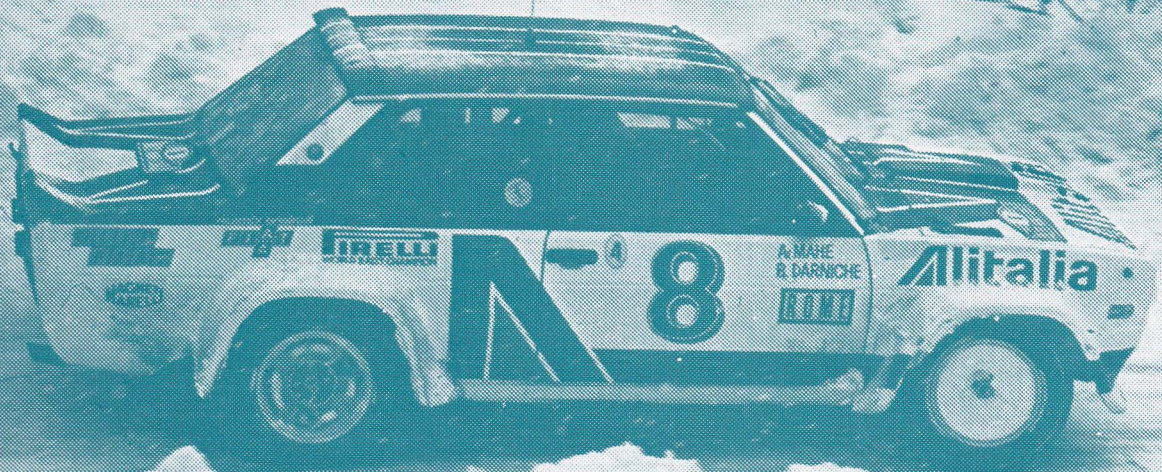


DARIO MICHELI (Producer & Designer) is a young man of rising repute who will share the production of the Operas this season for which he has come to Dublin for the fifth time. He has already produced Opera in numerous Italian theatres and at the Opera House of Cairo.



KENNETH NEATE (Producer) was born in Canada and reared in Australia. He had a highly successful career as a tenor in Italian and Wagnerian Repertoire. Dublin audiences remember him with affection for his performances in *Faust*, *Rigoletto* etc. At present he is Professor of Stage and Voice at the Richard Strauss Conservatoire. One will remember his highly successful Productions of *Tannhauser* and *Don Carlos* in Dublin.

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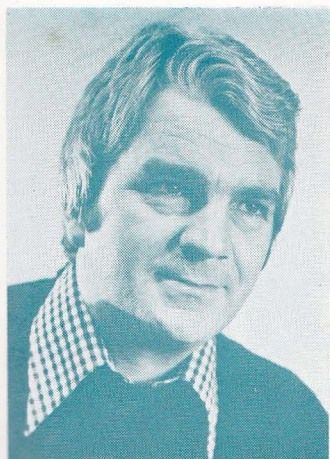
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PATRICK MURRAY (Designer) Studied in the College of Art in Cork and was awarded a scholarship to attend Master Classes at the Festspielhaus, Bayreuth. He has been involved with Joan Denise Moriarty of the Irish Ballet Co. over the last twenty-one years. He has designed for the Abbey Theatre, Cork Opera House, Northern Ireland Arts Council and the Wexford Festival. He has travelled to London and America to design many musical successes. He lectures annually in Stage Design and has been designer to the Rosc Exhibition. He creates the set for this season's production of Tosca.



AMELIO RIGOLIN qualified in piano and organ and choral singing. He has worked in all the large theatres in Italy and in many theatres abroad. He comes to Dublin for the first time.



JOHN BRADY (Chorusmaster) Received his Diploma at the College of Music, Dublin. Since 1965 he has assisted as the Chorusmaster in preparing the chorus for the International Seasons – a polyglot task which has involved for him rehearsal of the chorus in the original languages of the many Operas presented, viz. French, Italian, German, Russian and Czech.



PATRICK McCLELLAND (Stage Director) Patrick returns to the Dublin Grand Opera Society once again. He has been involved with the Society since 1952. Patrick's tremendous versatility backstage ensures that each opera is staged to the Producer's requirements.

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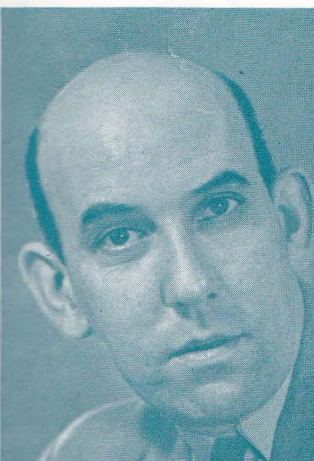
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WALTER ALBERTI (Baritone) Born in Rome. He returns to Dublin after an absence of a number of years. He sings all the major Baritone roles in the Italian Opera Houses and throughout Europe.



LORENZA CANEPA (Soprano) Is a native of Turin. She studied with Gina Cigna. She is among the foremost Operatic Sopranos to sing in Italy. Last year she had a great success at Lucca in Catalani's *La Wally*. This season she sang Leonora in *Forza* and *Aida* in Spain. She is on her second visit to Dublin.



BRENDAN CAVANAGH (Tenor) has sung over the years with distinction in a great many of the Society's productions and as Tenor Soloist in Messiah, Rossini's Stabat Mater and Verdi's Requiem. He has taken principal Tenor roles with Our Lady's Choral Society and Glasnevin Musical Society. One of the most musical and versatile of Irish singers.



*Don un coro
puzzoso* *Attilio*

ATTILIO D'ORAZI (Baritone) has been one of the most popular visitors in Dublin since he made his debut here in 1959 at the start of his career in Opera. In the intervening years he has created an enviable reputation as one of the most versatile artists on the International Opera scene. He returns to Dublin this Spring to appear in *La Traviata* and *Tosca*.



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counties.

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ELANA DUMA (Soprano) Is making her first appearance in Ireland. She was born in Tasi, Rumania, and studied at the Enesco Conservatoire in Bucharest. She completed her musical education at Wiemar and the Santa Cecilia Academia, Rome, with Gianna Pederzini. Among International singing competitions she has won the Francisco Vigna's Barcelona 1970, Beniamino Gigli, Macerata Italia 1973 and Parma Italia 1977. We welcome her to our Society.

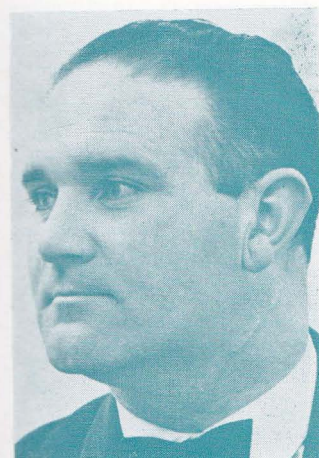


Aldo Filistad

ALDO FILISTAD (Tenor) Born in Italy, he sings always in France where he lives. He has taken part in many Opera Festivals, Nancy, Metz, Mistral. He created the role of Angelo in Becaud's Opera *Aran* which is of particular interest to Irish Opera lovers. He appears very often in Nice and Marseilles Opera Houses. He is visiting Dublin for the first time.



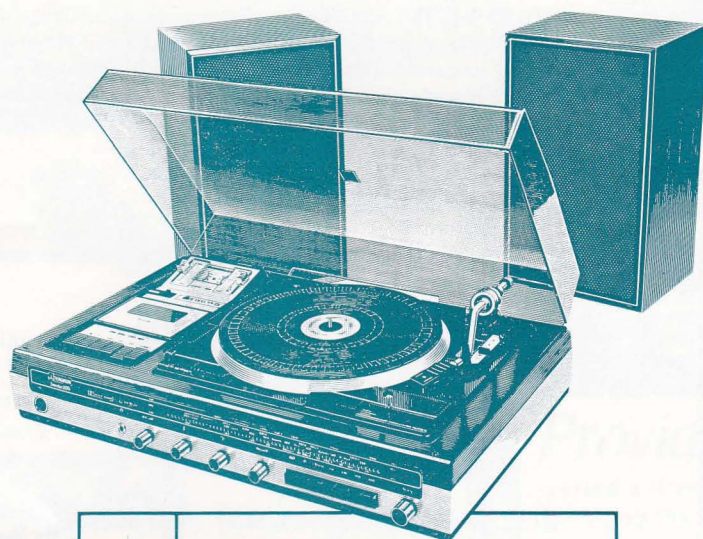
ELIZABETH JAROSEWICH (Soprano) Born in Bulgaria but is now based in Palermo, Italy. This Lyric Soprano is appearing in the major Opera Houses in Italy and has also performed in Sofia, Warsaw and Belgrade. She made her first appearance in Dublin in December 1978.



BRENDAN KEYES (Baritone) won six major trophies at the Feis Ceoil, including the Plunkett Greene and the Joseph O'Mara Cups. He has sung extensively in oratorio, in concert and on radio. His initial Opera appearance was with the Irish National Opera Company as the Commendatore in *Don Giovanni*. Has made many valuable contributions in past D.G.O.S. seasons.

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PETER McBRIEN (Baritone) is a member of the R.T.E. singers with whom he has participated in several European Tours. He has sung the following roles with the Irish National Opera – Schaunard in *La Boheme*, The Don in *Don Giovanni*, Figaro in *The Barber of Seville* and Dandini in Rossini's *La Cenerentola*. He has appeared in oratorio and concert recitals throughout Ireland, and is a regular broadcaster on R.T.E.



RUTH MAHER (Mezzo Soprano) Born in Dublin and spent her early life in Cork. She returned to Dublin to join R.T.E. singers. After further studies in London she joined Sadlers Wells Opera in 1963 singing a number of mezzo roles over the next five years. Since her return to Dublin in 1968 she has sung extensively as soloist with both R.T.E. Orchestras and also with the Ulster Orchestra and the Irish Chamber Orchestra. She has sung many important roles with the D.G.O.S. with great success and has also sung with Wexford Festival Opera and Irish National Opera.



HELGA MÜLLER (Mezzo Soprano) This German Mezzo Soprano comes to Dublin for the second time. Miss Müller's performance in the role of Isabella in *L'Italiana* was one of the highlights of the 1978 Spring Season. She has also recently appeared in La Scala, Barcelona, and Monte Carlo.



MARIANA NICULESCU (Soprano) Born in Rumania but now an Italian citizen. This famous soprano has sung in all the great Opera Houses of the world. She is recognised as one of today's finest Violettas. This is her first visit to Dublin.

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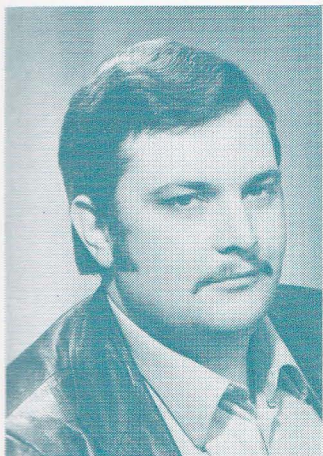
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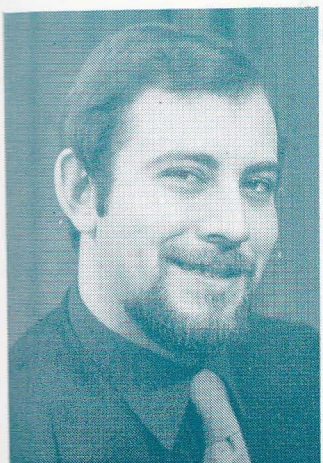
FRANK O'BRIEN (Baritone) This is his third appearance with the D.G.O.S. Many major Feis Ceoil Awards including Baritone Gold Medal, Joseph O'Mara Cup for Operatic Solo, Lieder Rose Bowl. Has done much Concert work. Principal roles with Rathmines and Rathgar and other leading Societies. Successfully fulfilled engagements as soloist in oratorio throughout the country. Performances in College Opera include the title role in *Don Giovanni* and Guglielmo in *Così Fan Tutti*. Has broadcast on R.T.E. Radio and Television.



ERNESTO PALACIO (Tenor) This young South American Tenor has made a great impact on European Opera audiences since coming to Italy ten years ago. He has sung in all the major Opera houses in Italy including La Scala and he has also sung in Paris Opera and Covent Garden. This is his first visit to Ireland.



ANTONIO SALVADORI (Baritone) is considered to be one of the most promising of the rising generation of young singers to have made their mark in Italy during the last couple of years. His voice is the typical "Verdian Baritone". He has been heard with favour in Italian Opera Theatres such as Turin, Genoa, Bergamo. Last year he had a big success in *Forza Del Destino* in Verona. Dublin and Cork audiences remember him for his performances in *Nabucco* in 1977, *Rigoletto* and *Ernani* in 1978.



AURIO TOMICICH (Bass) After being successful for four years running in Italian National singing competitions, Tomicich made his Opera stage debut in *Simon Boccanegra* at Spoleto in 1973, since then he has been continuously on the ascent in the Opera Houses of Italy, Canada and Mexico. He comes to Dublin again where he has been a "hit" with audiences in every season in which he has sung. This year we will hear him in *Macbeth* and *La Cenerentola*.

Decca Grand Opera

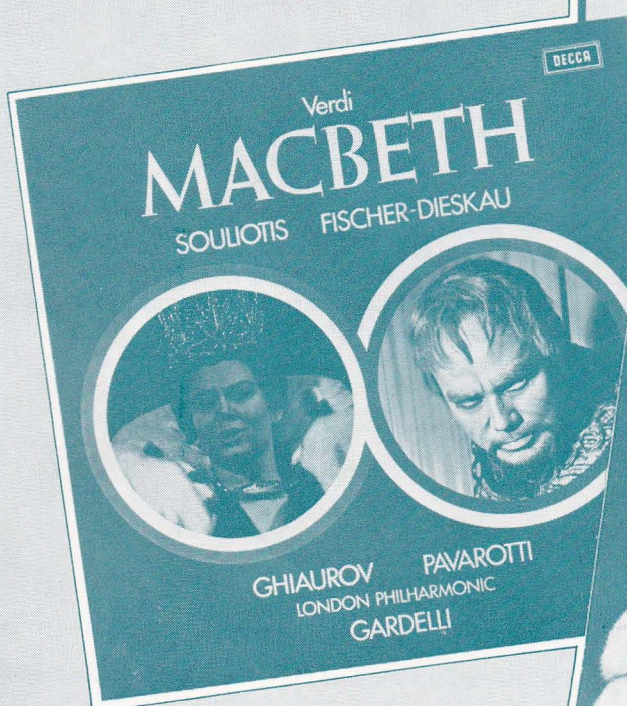
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Sutherland · Bergonzi · Merrill

Chorus & Orchestra of the
Maggio Musicale Fiorentino

conducted by
John Pritchard

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Verdi **MACBETH**

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Puccini **TOSCA**

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ERNESTO VERONELLI (Tenor) He won the Viotti competition in Vercelli after his debut in *Cavellaria Rusticana*. He sang in many theatres in Europe and the U.S.A. In Barcelona he sang in *Aida* and in Belgium with Birgit Nilsson in *Turandot*. Recently appeared in *Don Carlos* with Viorica Cortez. This is his first visit to Dublin.

PAVAROTTI CONCERT

Luciano Pavarotti began his singing career in 1961 at the Teatro Municipale di Reggio Emilia in "La Boheme".

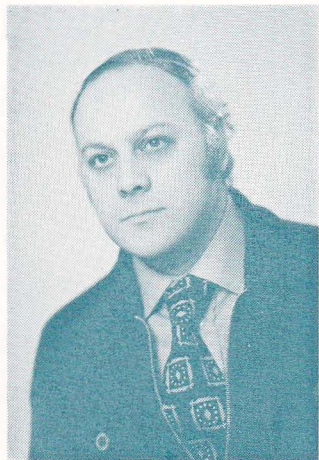
In 1963 the D.G.O.S. first brought him to Dublin where he sang the "Duke" in "Rigoletto" with Piero Cappuccilli and Margherita Rinaldi. This year also saw his Covent Garden debut.

He returned in 1964 to sing Alfredo in "La Traviata" again with Rinaldi and Giuseppe Taddei and Rodolfo in "La Bohème".

In 1965 he made his first appearance at La Scala and 1968 saw his debut at the Metropolitan, and so began a career that has made this tenor a legend in his own lifetime.

Hearing him in "Luisa Miller" at the Royal Opera last June convinces one that no amount of listening to the gramophone can compare with hearing this voice live.

The D.G.O.S. have great pleasure in bringing Luciano Pavarotti to Dublin again, this time in Recital at the Royal Dublin Society on the 8th and 10th January, 1980. See you there!



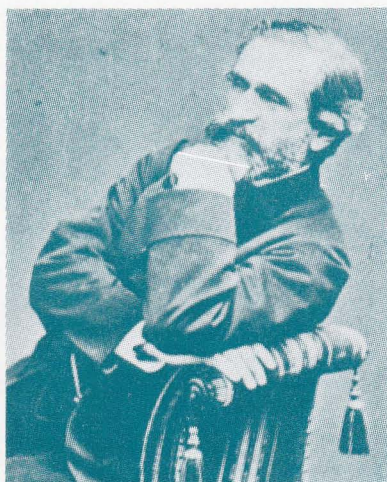
FRANCO BOSCOLO (Baritone). Comes to Ireland for the first time to sing "Dandini" in La Cenerentola. Studied at the Conservatoire "B. Marcello", Venice, under the direction of Iris Adami Corradetti. Has won various competitions, and received special distinction at the International Competition of Treviso (1971). Has won a scholarship to study at the "Vacanze Musicali di Venezia". We welcome him to Dublin.



The first act of Verdi's *La Traviata*; Violetta suffers a fainting fit. An artist's impression of the 1856 London production at Her Majesty's theatre.

La Straviata

Verdi



Rose Alphonsine Plessis was born at Nonant on 15th January, 1824, came to Paris as a grisette when she was about 15 and within a short time was installed in her own apartment as the mistress of Napoleon III's future Minister of Foreign Affairs. She changed her name to Marie Duplessis and took a succession of rich lovers. On the 21st February, 1846 she was married in London to the Vicomte de Perregaux, who less than a year later bought her grave in Montmartre when she died from consumption within the month after her 23rd birthday.

Alexandre Dumas the younger joined Marie's circle about 1844 and apparently fell genuinely in love with her. He described her as "tall and very slender with black hair and a pink and white complexion". They went to the country for a few weeks but their idyll became impossible. Marie demanded luxury and the whirl of sophisticated excitement which Dumas could neither accept nor finance. In August 1845 he wrote to her "I am not rich enough to love you as I would wish and not poor enough to be loved as you would desire." Dumas travelled to Spain and Africa with his father to forget but on his return learned of her death. He sought relief from his anguish in making their affair the subject of a novel, which he called *La Dame Aux Camélias*, after the flowers Marie preferred to wear. In the novel she became Marguerite Gautier while he retained his own initials as Armand Duval. The following year he adapted it as a play but difficulties with the censor prevented it from being staged until 1852 when it was presented on 2nd February in the Vaudeville Théâtre, Paris. Its success was immense though it was partly a *succès de scandale*.

Verdi was in Paris at that time negotiating a commission with the Opéra (which resulted in *Les Vêpres Siciliennes*). His first wife had died in 1840 and he was then living with the singer Giuseppina Strepponi, whom he married in 1859. To fulfil a commission from the Teatro La Fenice at Venice, he wanted something simple, moving and passionate to follow the tragic gloom of *Rigoletto* (produced in Venice 1851) and *Il Trovatore*, which was well under way for Rome. While it was Dumas' play and not the novel on which Verdi based his opera we do not know how he became acquainted with it, most likely he saw the production in Paris. In any event, he knew he had found his subject and as soon as the play was published sent a copy to Piave

to fashion a libretto from it.

Barely six years after she had died, Marie was reincarnated in music as Violetta Valéry on 6th March 1853. The premiere has almost as many legends as the heroine. Unusually the opera was more of a success with the press than with the audience. Verdi's reactions are well known. "A fiasco. My fault or the singers? Time will judge." The initial failure of *La Traviata* has often been attributed at least partially, to the soprano Fanny Salvini-Donatelli whose

plump figure was unsuited to the role of Violetta. Actually the soprano was a good actress (she had appeared in the spoken theatre before turning to opera) and as contemporary reviews indicate her performance came close to saving the unsuccessful evening. The tenor, Lodovico Graziani, was hoarse and Felice Varesi (Germont Père), who had created the title roles in *Macbeth* and *Rigoletto*, resented what he judged a secondary role and failed to convey any interest in it. Many biographers and commentators have suggested that a contributory factor to its initial failure was that it was performed in contemporary dress. While Verdi initially wished this to be the case, following pressure from the Fenice Authorities he agreed to set the work in the time of Louis XIV and an original playbill survives to confirm this. The convention of performing *La Traviata* in costumes of the 1840's did not begin until the end of the century. The second production of *La Traviata* was also in Venice but this time in the Teatro San Benedetto on 6th May 1854. It was an overwhelming success and spread immediately through Europe where it soon became the most discussed opera of its day. Verdi was vindicated – "everything that existed for the Fenice exists now for the San Benedetto. There it was a fiasco, now it is a furore. Draw your own conclusions!"

In his excellent book on Verdi Charles Osborne writes: "*La Traviata* is so well known to us today, its melodies are so much a part of every musician's experience, that it is difficult to stand sufficiently far away from the work to appraise it afresh. It is an opera in which all of Verdi's finest qualities are to be perceived, his technical mastery, his clarity, his humanity, his psychological penetration, his unerring taste. It was Proust who said that in *La Traviata* Verdi had lifted *La Dame Aux Camélias* into the realm of art."

DUBLIN

April 16, 18, 20, 23, 28

CORK

May 7, 10

LA TRAVIATA

Opera in Three Acts

By

GIUSEPPE VERDI

Libretto by Francesco Maria Piave from "La Dame aux Camélias" by Alexandre Dumas the younger.

CAST

in order of appearance

Violetta Valery, a courtesan	MARIANA NICULESCU
	MARIA LUISA GARBATO
	(May 7, 10)
Baron Douphol, her lover	PETER McBRIEN
Doctor Grenvil	BRENDAN KEYES
Flora Bervoix, friend of Violetta	RUTH MAHER
Marquis D'Obigny, a roué	FRANK O'BRIEN
Gaston, a young man of fashion	BRENDAN CAVANAGH
Alfredo Germont, his friend	ALDO FILISTAD
Annina, Violetta's maid	MONICA CONDRON
Giuseppe, Violetta's servant	LUCIANO PECCHIA
Giorgio Germont, Alfredo's father	ATTILIO D'ORAZI
A Messenger	LUCIANO PECCHIA
Flora's Servant	LUCIANO PECCHIA

Friends of Violetta and Flora, Gypsies, Servants, etc.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer/Designer : DARIO MICHELI

Choreographer : NADIA STIVEN

Scenery designed by Dario Micheli and built in Dublin

Costumes : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

Place : In and near Paris

Time : about 1850

Act I

A salon in Violetta's house

Interval

Act II

Scene 1 : Violetta's country house near Paris, 3 months later.

Interval

Scene 2 : Flora's Salon in Paris, shortly afterwards

Interval

Act III

Violetta's Apartment in Paris, some time later

First performed at Teatro La Fenice, Venice, on 6th March, 1853

ACT I

In the salon of the beautiful demi-mondaine, Violetta Valéry (soprano), a party is in progress. Among the guests is Alfredo Germont (tenor). He is introduced to Violetta by Gaston (tenor) who explains to her that for a year and more the young man has been in love with her from a distance. Invited by Violetta to sing a drinking song, Alfredo launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing—a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfredo tells her of his long-felt love. (*Un di felice, eterea.*) Violetta at first takes this declaration lightly and advises him that it were best to forget her. Seemingly as an after-thought when Alfredo is about to leave, she gives him one of her camélias with the promise that she will meet him again “when the flower has withered.”

When all her guests have gone. Violetta's great *scena*, “*Ah, forse é lui*” begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced—a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts as folly. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabalètte*, the voice of Alfredo reaches her from below her balcony we know that her resolve is already weakening and that the two are destined to meet again.

ACT II

Violetta and Alfredo have indeed met again and have been three months together in her secluded country house near Paris. In his aria *Dei miei bollenti spiriti* Alfredo tells of their happiness in this rural haven of peace. Annina, Violetta's maid, enters. She is returning, Alfredo learns, from Paris whither she had been sent to sell most of her mistress's remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Giorgio Germont (baritone), Alfredo's father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge (“I am a woman, sir, and in my own house”), old Germont is further discomposed when she quickly convinces him, with proof in hand, that her's is the money, not Alfredo's, which pays for all this “luxury” he has indicated. He begs her, however to leave Alfredo, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first violently refuses the strange demand—she would rather die than give up Alfredo. This dialogue proceeds in the form of a duet of great pathos. Finally, convinced by Germont's reminder that as soon as her youth and beauty fade she will have no hold on Alfredo (“What then?” he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfredo the latter enters in search of his father. Concealing her letter from Alfredo's eyes, Violetta embraces him and in the great outburst *Amami, Alfredo, quant'io t'amo . . . Addio!* (the climax of the opera) she declares undying love for him. She runs distractedly from the room. A servant soon enters with Violetta's letter. As Alfredo reads the shattering words, Germont père re-appears.

Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfredo's frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfredo dashes off in pursuit with thoughts only of revenging himself on her.

ACT III

Paris. The salon in the house of Flora (mezzo soprano), a friend of Violetta's. The guests are entertained by a ballet featuring Spanish gypsies and matadors. All Violetta's old friends are there. News of her break with Alfredo has already reached Paris so that on the arrival of Alfredo, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfredo sits down at a card table and, excited by his phenomenal winnings keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfredo. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfredo's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfredo to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her “protector”. Enraged by this, Alfredo loudly summons all the guests. Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagata io l'ho* (“I call you all to witness that I've paid in full”) he throws his winnings at her feet. Old Germont, a witness to the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfredo to a duel and all the company express their reactions in the concerted finale to the Act.

ACT IV

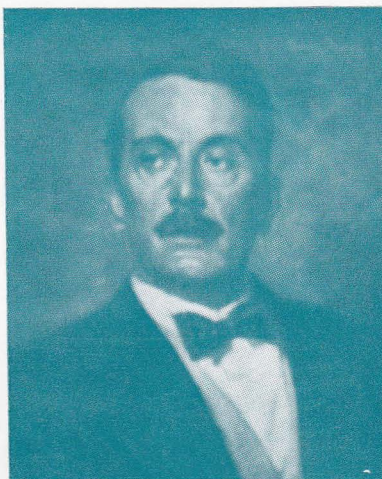
The last Act is introduced by the beautiful and poignant orchestral prelude to which the curtain rises on Violetta's bedroom. She is sick and poor, with only the faithful Annina to attend her. It is early morning and Carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.

Left alone for a moment, Violetta re-reads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfredo had to fly the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. “Too late!” she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. The sounds of carnival are heard outside, and Annina rushes in to prepare her mistress for a visitor. It is Alfredo who implores her forgiveness. Forgetting her sick condition, they plan a new life together far from Paris, *Parigi, o cara*, but Violetta is now too exhausted even to dress. Alfredo sends Annina to fetch the doctor, but Violetta realises that nothing can help her now. In an outburst, she protests against her fate at dying so young *Gran Dio! morir si giovane*, and Alfredo adds his tears to hers.

Annina returns with Dr. Grenvil and Germont, who gives Violetta his blessing. Violetta asks Alfredo to take a locket containing a miniature of her: should he one day marry it will be for his wife, from one who will be in Heaven praying for them both. The others express their great sorrow, and Violetta suddenly feels her pain has ceased. She tries to greet life once more, but sinks back, dead.

Silfosca

Puccini



The premiere of *Tosca* at the Teatro Costanzi, Rome, on 14th January, 1900, proved to be one of those occasions more comic than tragic when a combination of circumstances totally unrelated to the quality of the music or indeed the public's appreciation of it resulted in a performance that was as disastrous as could be imagined. However the adverse reaction of the critics to the work was not reflected at the box office and *Tosca* sold a further twenty performances that season in Rome, was produced extensively in Italy and quickly taken up abroad where it became firmly established in the repertory.

Puccini was first attracted to Sardou's *Tosca* after seeing a performance in Milan in 1889 with Sarah Bernhardt but it was not till very much later after he discovered that a friend and contemporary composer of his, Alberto Franchetti, was working on it to a libretto by Luigi Illica (which Verdi had enthused about) that he decided the subject must be his or no one else's. In due course, with the connivance of Ricordi, who was also Franchetti's publisher, poor Franchetti was persuaded that the book and theme of the work were unsuited to him or indeed to the stage. The day after Franchetti renounced his claim (some say the same day), Puccini signed a contract with Ricordi for a three act opera to be called *Tosca*. While the moralist in us might frown on such blatant sharp practice the opera goer in us secretly approves. A parallel situation had arisen earlier in regard to *La Bohème* where Leoncavallo accused Puccini of stealing the idea from him and whose own version of the opera remains completely overshadowed

by Puccini's work of genius.

Sardou considered the libretto to be better than his play. When the opera was first produced in Paris in 1903, he, uninvited took charge of the rehearsals, and though in his seventies, harangued the singers as if he had been the composer – a fact of which he had almost persuaded himself. No doubt he stood to profit handsomely from the success of Puccini's work in view of the deal he had with Ricordi in the matter of royalties.

However the final word in all disputes with the librettists and author rested, as ever with Puccini. He always knew what he wanted, was determined to have it and persisted until he got it. His care and attention to detail are legendary. The stage instructions for *Tosca* are unbelievably complex and cover every aspect in the minutest detail. Whereas it was normal practice for the librettist to provide these directions Puccini always interested himself in them and more often than not overruled everybody else in these and other matters. Apparently mistrusting his own knowledge of ecclesiastical usage he enlisted the services of a priest to work out the choral ensemble in the church, at the end of the first act. For this church music he drew to a small extent on his *Messa Di Gloria* written in 1880 but only published in 1951.

Mosco Carner writing on the secret of Puccini's operatic art states that he possessed:

"An inborn dramatic instinct, a keen sense for the imponderables of the stage, an almost unfailing power to write music that fits the action as a glove fits the hand and last but by no means least a rich vein of warm lyrical invention. In short, his operas are theatre *par excellence*."



Bernini's Church of Sant' Andrea, Della Valle, Rome

DUBLIN
April 17, 19, 21, 25, 27

CORK
May 9, 12

TOSCA

Opera in Three Acts

By

GIACOMO PUCCINI

Libretto by Giuseppe Giacosa and Luigi Illica from the play by Victorien Sardou

CAST

in order of appearance

Cesare Angelotti, <i>an escaped political prisoner</i>	BRENDAN KEYES
The Sacristan	PETER McBRIEN
Mario Cavaradossi, <i>a painter</i>	ERNESTO VERONELLI
Floria Tosca, <i>a celebrated singer</i>	ELENA DUMA
Baron Scarpia, <i>Chief of Police</i>	WALTER ALBERTI
	ATTILIO D'ORAZI
	(May 9, 12)
Spoletta, <i>a police agent</i>	BRENDAN CAVANAGH
Sciarrone, <i>a gendarme</i>	FRANK O'BRIEN
A Shepherd Boy	DYMPNA CARNEY
A Gaoler	LUCIANO PECCHIA

A cardinal, a judge, Roberti (an executioner), a scribe, an officer, a sergeant, soldiers, police agents, ladies, noblemen, citizens. Boys from St. Conleth's College, with kind permission of the Headmaster.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : ALBERT ROSEN

Producer : KEN NEATE

Designer : Scenery designed by Patrick Murray. Built and painted in Cork Opera House.

Costumes : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes
Rome, 17th June, 1800

Act I

The Church of Sant' Andrea della Valle—Morning

Interval

Act II

Scarpia's headquarters in the Farnese Palace—Later the same day

Interval

Act III

The battlements of the Castel Sant' Angelo—Dawn the following day

Tosca was first performed at the Costanzi Theatre, Rome, on 14th January, 1900

The characters have some relation to real historical figures of the period. Italy was then divided. The French under Napoleon occupied the North while Rome, from which they had only recently been dislodged, was held for the Royal House of Naples and Sicily whose Queen, Maria Carolina, sister of Marie Antoinette, is named in the opera but does not appear. The action is set in Rome on June 17 1800, the day of the Battle of Marengo, and on the following morning. The battle was part of Napoleon's Italian Campaign and the situation is reflected in the opera by the conflict between the liberal Republican sympathiser Cavaradossi and the repressive Royalist police-chief Baron Scarpia. This political hostility sharpens the conflict between the two men over Tosca.

ACT I

With three tremendous chords from the orchestra, representing the brutality of the character of Scarpia, who dominates the opera, the curtain rises on Bernini's Church of Sant' Andrea della Valle, Rome. The chapel of the Attavanti family is on the right. A dishevelled figure enters hastily. It is Cesare Angelotti, an important prisoner of State, who has just escaped from the prison of Castel Sant' Angelo. He searches for the key to the Attavanti chapel and finds it at the foot of a statue of the Madonna where it had been hidden for him by his sister, the Marchesa Attavanti. As he disappears inside the chapel the Sacristan, a comic figure, hobbles in. Noon strikes and as the Sacristan concludes his Angelus, Mario Cavaradossi, a painter and Tosca's lover, enters to resume his painting of the Madonna. It is a blond Madonna whose colouring and features reproduce those of the Marchesa Attavanti whom the painter had observed while at her prayers in the chapel. Disregarding the mutterings of the Sacristan who is scandalised by the painter's irreverence, Cavaradossi sings the aria *Recondita armonia* as he muses on the contrast between the fair subject of his painting and the dark beauty of his beloved Floria Tosca.

When the Sacristan has left Angelotti emerges and asks the help of his friend and political sympathiser, Cavaradossi. Just then the voice of Tosca herself is heard outside. As it grows more impatient the painter hurries Angelotti back to his hiding place, pressing his own basket of food into the hungry fugitive's hand. When finally admitted Tosca is plainly ruffled by her lover's delay while the voices she has heard alert a suspicion that his companion may have been a lady — perhaps the Marchesa Attavanti whose features she suddenly recognises on the canvas. She makes quite a scene of jealousy and temper — Floria Tosca was not for nothing the great prima donna of her day — until mollified by Cavaradossi's endearments and the promise of an assignation at his villa that evening (Duet — *Qual occhio al mondo*). She leaves the Church and Angelotti re-emerges. Cavaradossi directs him to his villa outside Rome where there is a dried-up well in the garden as a safe refuge should the place be searched. They exit hastily. The Sacristan enters, disappointed to find the painter gone and nobody to hear the great news — the (premature) report of Napoleon's defeat at Marengo — to celebrate which there is to be a *Te Deum* in the Church and a public holiday. Choristers and worshippers begin to assemble but all are visibly terrified by the sudden appearance (announced by the three great chords with which the opera opened) of Baron Scarpia, the dreaded Chief of the Roman police. He and his bailiffs have traced Angelotti to the Church. A search of the Attavanti Chapel yields a fan bearing the Attavanti crest and an empty lunch basket. The Sacristan admits the latter to be Cavaradossi's and that, though the basket is empty now, the painter had said that he would eat nothing that day. Scarpia at once connects Cavaradossi with the prisoner's escape. When Tosca re-appears, Scarpia hopes by working on her jealousy to discover from her something of the painter's movements. With the evidence of the crested

fan which he pretends to have found beside the painter's easel, Scarpia suggests to Tosca (already disconcerted by finding the painter gone and his work abandoned) that her lover has met the Marchesa Attavanti in the Church and has already taken her to the villa. This provokes a violent outburst from Tosca. As she leaves Scarpia orders that she be followed.

The ritual of the *Te Deum* of Thanksgiving begins with tolling of bells and booming of cannon. A cardinal officiates. Against the swelling music of the sacred words, the voice of Scarpia is heard in unholy counterpoint as he declares himself ready to renounce his hopes of heaven if he could send Cavaradossi to his death and have Tosca for himself.

ACT II

In the Farnese Palace in Rome Scarpia sups and muses with relish on his hoped-for conquest of Tosca whose voice reaches him from the Queen's apartments in the music of the Cantata celebrating the victory. Spoletta, a police agent, reports that a search of Cavaradossi's villa yielded no trace of Angelotti. The painter has, however, been held and Scarpia orders him to be brought in for questioning. Cavaradossi tells nothing. Tosca has also been summoned by Scarpia and arrives as her lover is sent for further interrogation under torture in an adjoining room. Unnerved by Scarpia's relentless pressure and by the cries of her lover from the torture room, Tosca breaks down and betrays the secret of Angelotti's hide-out — *Nel poggio nel giardino* — "In the well in the garden". By telling Scarpia what he wants to know, she also incriminates her lover for abetting the prisoner's escape for which death is the penalty.

When the painter is brought in again — now limp and bleeding — he only upbraids Tosca for her betrayal and openly exults ("*Vittoria*"!) when Spoletta brings the news that Napoleon had triumphed and not been defeated at Marengo. His words seal his fate and he is dragged away.

Scarpia now resumes his game of cat-and-mouse with Tosca. Blandly he makes his offer — she can save her Cavaradossi by surrendering to him. Tosca's despair and revulsion at the infamous proposal are expressed in the aria — possibly the most beautiful in modern Italian opera — *Vissi d'arte, vissi d'amore*. In this so-called "Prayer" Tosca asks why she, who had lived only for love and for music and had harmed no living soul should be abandoned by Heaven to grief and shame like this.

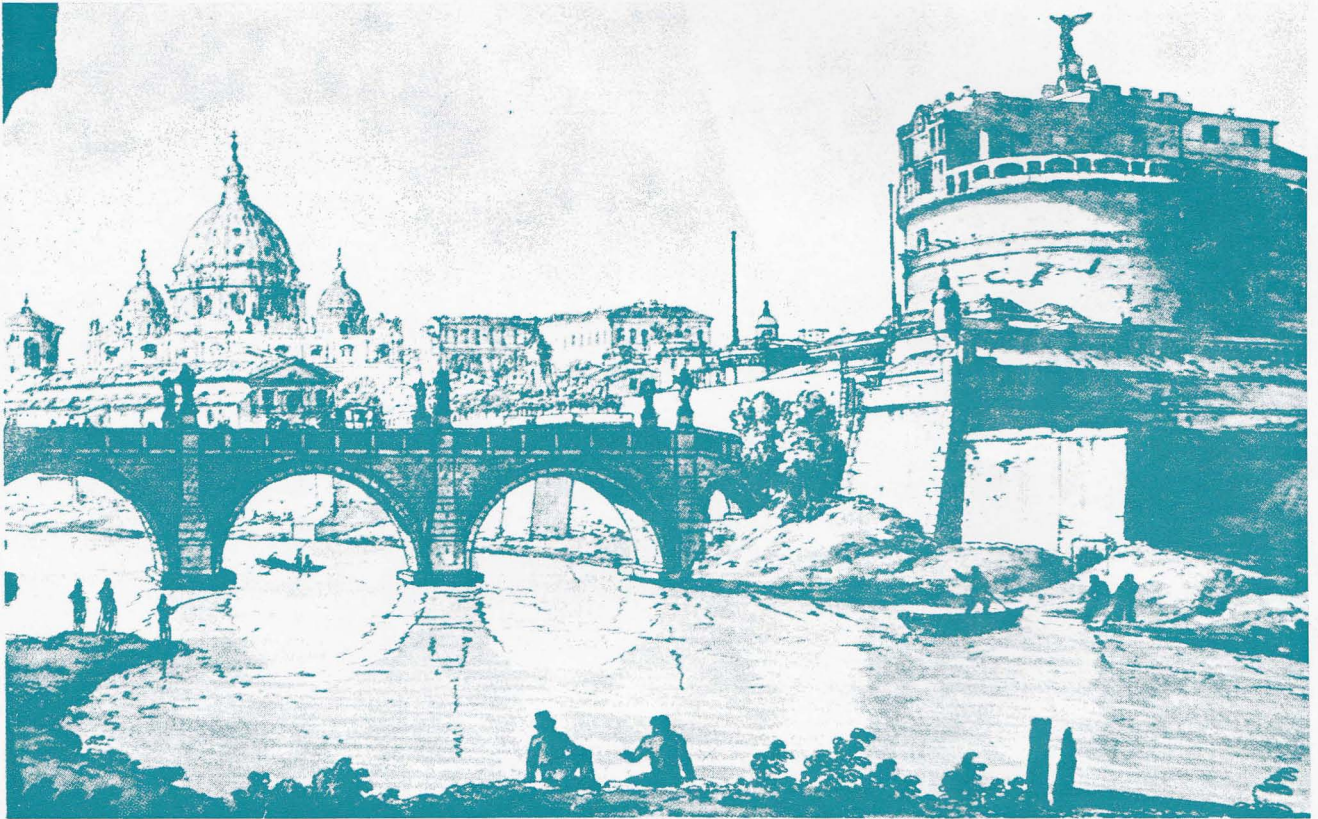
Scarpia awaits her answer. Acquiescence is finally wrung from her as the executioner's drums are heard outside and Spoletta awaits Scarpia's orders for the disposal of the painter. But Tosca makes a condition — she must have safe-conduct across the frontier for both herself and Cavaradossi. Almost too readily Scarpia agrees and in her hearing instructs Spoletta that while the painter's execution must proceed, it will be a "simulated" one — "as we did in the Palmieri case". While Scarpia writes the passports, Tosca leaning for support against the supper table, sees her opportunity. Grasping a knife from the table she is ready for Scarpia when he approaches her and plunges it into his heart. She watches his death struggles without remorse — "Die . . . and may thy soul be damned!" Only when at last he is still does she relent and cry: "Now could I forgive him". After prising the safe-conduct from the stiffening fingers, Tosca pauses for a moment to reflect that before this man whom she has killed all Rome had trembled — *Davanti a lui tremava tutta Roma!*"

With a macabre touch of theatre — Floria Tosca was an actress — she carries two lighted candles from the supper table and places them beside the corpse and then a crucifix on his breast before stealing from the room.

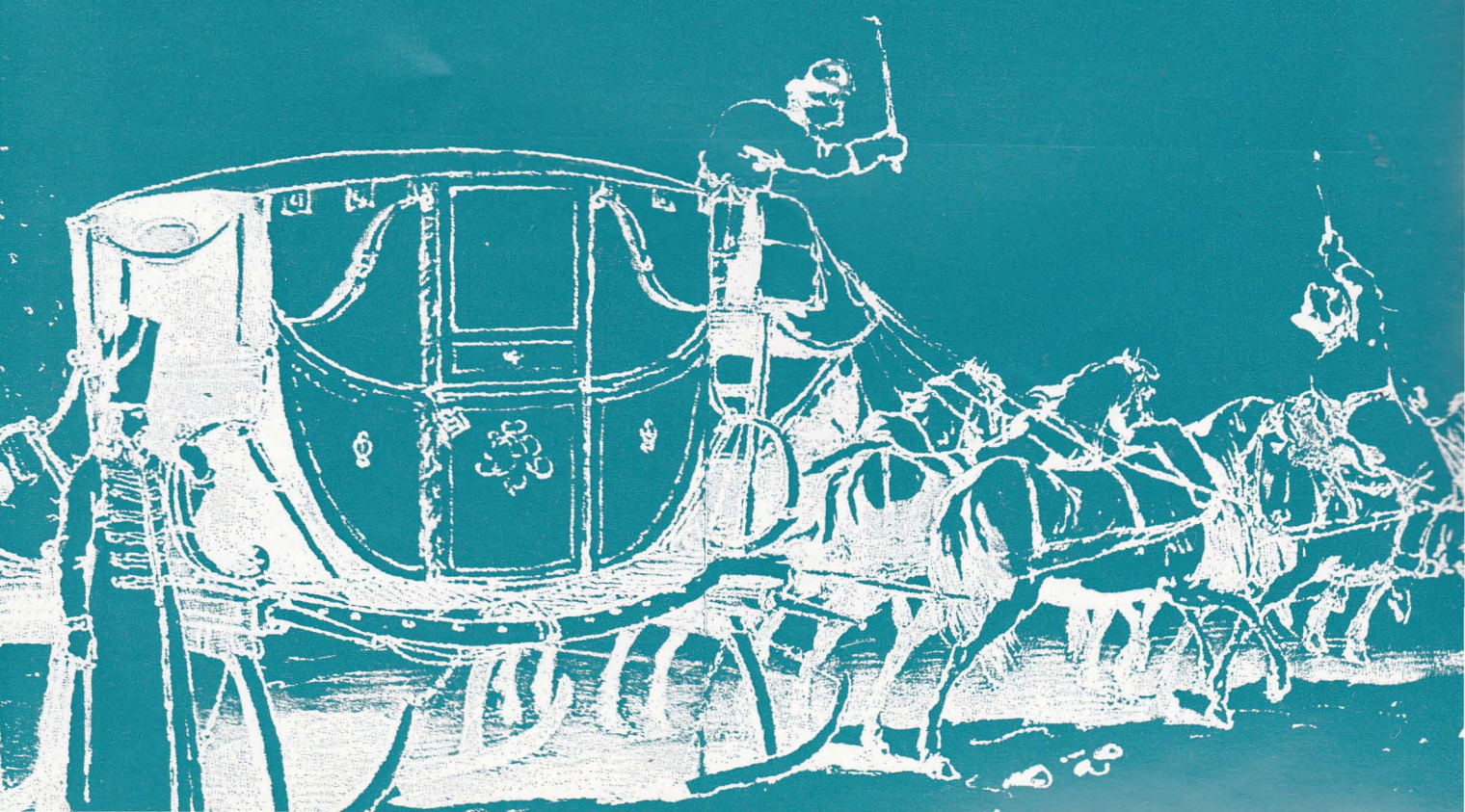
ACT III

Before daylight on the battlements of the Castel Sant' Angelo. The sound of sheep bells and the song of a shepherd boy are heard as he drives his flock to graze. The bells of Rome herald the dawn which will reveal the Eternal City and St. Peter's in the distance. A long orchestral passage is followed by the famous tenor aria — "*E lucevan le stelle*" — as Cavaradossi awaiting his execution writes his farewell to Floria Tosca. As it ends Floria herself hurries joyfully in. There ensues an ecstatic duet beginning with her dramatic description of her killing of Scarpia and of how she has won freedom for both of them. He kisses the soft hands ("*O dolci*

mani!") that she had stained with blood for him. Then hastily she coaches Cavaradossi for his role in the "simulated" execution that must take place. Fretfully she waits as the firing squad takes its position and the shots ring out. Cavaradossi falls. When the soldiers have marched away she gives the signal to rise. But there is no response. The bullets were real and Cavaradossi is dead. Scarpia has cheated to the last. Scarpia's murder has now been discovered and Spoletta and others rush in to take Tosca. Evading them she runs to the ramparts and with the words "*O Scarpia, avanti a Dio!*" ("*Scarpia, we meet before God!*"), Floria Tosca flings herself from the high parapet to death below.



Castel Sant' Angelo



La Cenerentola

Rossini



The success of *Tancredi* (which first made his name outside Italy) and *L'Italiana in Algeri* both premiered in Venice within three months of each other in 1813 firmly established Rossini as Italy's leading opera composer. Domenico Barbaia, who was a former waiter and circus impresario, appointed Rossini as Musical Director of the Naples Opera Houses. Among the commissions undertaken for him were *Elisabetta*, *Regina D'Inghilterra* (whose overture was subsequently used in the *Barber of Seville* which had a disastrous premiere in Rome in 1816) and *Otello*, whose tragic ending so distressed the public that a happy one had to be provided for Rome.

Rossini had promised to return to Rome in the Autumn of 1816 to write an opera for production at the Teatro Valle on 26th December. However, the production of *Otello* in Naples delayed him and on his arrival in mid December, found that no libretto was available. He went to work with his librettist Jacopo Ferretti and by Christmas Day the first instalment of *Cenerentola* was in his hands and duly completed within three weeks. The score was written and finished within 24 days, although he apparently used a composer called Agolini to provide two *arie del Sorbetto* (for Alidoro and Clorinda) which was a common enough practice in those days. Both arias are usually omitted in modern performances. Clorinda's serves no useful dramatic purpose and holds up the action (Rossini later composed another Alidoro aria for the celebrated Bass, Moncada, who was a master of the most florid style of singing). The overture was taken from *La Gazzetta* which had been a failure in Naples the previous September. Unlike other borrowed overtures the main crescendo theme in it is used to build the vocal climax to the finale of the first act.

Much has been made of Rossini's indulgence in self robbery but the supposition that he did this to save himself trouble is not necessarily true.

On the proposed publication of his complete works in Paris in 1856 he had this to say on the subject:

"I get enraged when I think of that edition which contains every opera I have composed. The public will often find the same piece in different works, for I thought I had a right to take those which seemed to be the best from the operas which had failed, and place them in the new ones that I was composing. When an opera was hissed, I looked upon it as utterly dead, and now I find everything brought to life again".

Charles Perrault was a 17th century French writer of fairy stories and his *Cinderella* had already been used four times prior to *Cenerentola*—A French Vaudeville by Laruelle in 1759, light operas by both Nicolo Isouard and Steibelt in 1810 to the same libretto by Guillaume Étienne and by Pavesi for Milan in 1814. Among subsequent treatments of the work the best remembered are those by Massenet (1899) and Wolf Ferrari (1900).

The success of Isouard's work at the Opéra-Comique owed more to the spectacle provided and the fairy tale atmosphere than the music. Although Ferretti based his libretto on Étienne's *Cendrillon* the Italian's version had little in common with the original story. The inadequacy of Roman stages at the time and their difficulty in coping with many scene changes and magic effects, coupled with Rossini's practical turn of mind resulted in the fairy element being jettisoned. The fairy godmother is replaced by Alidoro, the Prince's Tutor, and the famous slipper became a more down to earth bracelet. This latter was necessitated following the intervention of the papal censor who was opposed to any lady displaying her legs on the stage. When the opera was first produced in Paris a critic surmised that the change from slipper to bracelet was due to Madame Giorgi-Righetti (who also sang the title role in the Rome Premiere) having big feet and ugly legs, an allegation she indignantly refuted.

At its premiere on January 25th 1817 *La Cenerentola* was received in a mixture of stony silence and outright hissing. Rossini, somewhat stunned by the opera's apparent failure, nevertheless predicted that its popularity would increase, and within a few years "Impressarios and Prima Donnas will end up fighting for it". His judgement proved to be accurate and it was not until the 1880's that changing fashion and the lack of suitable singers contributed to its eclipse. *Cenerentola* was the last great prima donna role which Rossini wrote for the contralto voice and in many ways the opera contains his most difficult vocal music. At the same time it abounds with the composer's wit, high spirits, charm and infectious gaiety.

The renaissance of interest in the operas of Rossini has been brought about by a widening of musical taste since World War 2. As long as there are singers with the vocal technique capable of meeting the demands of the very exacting florid writing and audiences have not lost the ability to be amused and entertained, then Rossini's position in the operatic firmament is assured.

DUBLIN

April 24, 26
May 1, 3

CORK

May 8, 11

LA CENERENTOLA

Opera in Two Acts

By

GIOACCHINO ANTONIO ROSSINI

Libretto by Jacopo Ferretti

CAST

in order of appearance

Clorinda	} <i>The Baron's Daughters</i>	{ ELIZABETH JAROSEWICH
Tisbe		{ RUTH MAHER
Angelina, known as Cinderella, his step-daughter		HELGA MÜLLER
Alidoro, a philosopher, tutor to Don Ramiro		BRENDAN KEYES
Don Magnifico, Baron of Mountflagon		AURIO TOMICICH
Don Ramiro, Prince of Salerno		ERNESTO PALACIO
Dandini, his valet		FRANCO BOSCOLO

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer/Designer : DARIO MICHELI

Costumes : by CASA JOLANDA, ROME

Synopsis of Scenes

Act I

Scene 1 : A room in Don Magnifico's Mansion

Scene 2 : A room at the Palace.

Interval

Scene 3 : The Ballroom at the Palace.

Interval

Act II

Scene 1 : A room at the Palace.

Scene 2 : Don Magnifico's House.

Scene 3 : The Palace.

La Cenerentola was first performed at the Teatro Valle, Rome, on 25th January, 1817.

ACT I

Scene 1—A room at Don Magnifico's mansion.

The Baron's two elder daughters, Clorinda (Soprano) and Tisbe (Mezzo-Soprano), are trying on new dresses, while their step-sister, Angelina, known as Cenerentola (Mezzo-Soprano), makes coffee for them, singing to herself a sad little song (*Una volta c'era un re*). Someone knocks at the door: there is a beggar outside, and, while her sisters treat him with disdain, the kind-hearted Cenerentola lets him in and gives him food. The sisters scold Cenerentola. None of them know that this beggar in disguise is Alidoro (Baritone), philosopher, magician and tutor to the young Prince of Salerno, Don Ramiro. A group of courtiers bring an invitation for Don Magnifico and his daughters to attend a grand ball which the Prince is to give at the Palace that night. After the ball the Prince will choose his future bride among his lady-guests. Clorinda and Tisbe rush off to dress for the ball. Cenerentola tells the "beggar" that she would like to give him some money but has none herself. The "beggar" thanks her and predicts a great reward for her kindness to him. The two sisters order Cenerentola about. They feel sure that one of them will be the bride-elect. Their very hard-up and foolish father, Don Magnifico (Bass), comes in. In the great buffo aria *Miei rampolli* he describes a fantastic dream which he interprets as an omen that a very important and well-paid post awaits him at the Palace. The room is now empty and another stranger arrives. This is the Prince (Tenor) himself. Having heard from Alidoro of the sweet and lovely Cenerentola, he has changed clothes with his valet Dandini in order to meet and woo the girl in this disguise. The two fall in love at first sight. Their duet *Una soave non so che* is interrupted by the sisters calling Cenerentola to help them dress. The false Dandini announces that his master, the Prince will soon arrive and, in fact here comes the valet, Dandini (Baritone), pretending to be the Prince, followed by courtiers and servants. Cenerentola begs her father to allow her to go to the ball. He refuses, explaining to the others that his third daughter had died and that Cenerentola was a servant in the house. They all go off to the Palace, leaving Cenerentola alone and sad by the fire. But Alidoro, returning this time disguised as a pilgrim, promises that he will take her to the ball himself. What is more, he has brought her a ravishing dress to wear, complete with silver slippers, jewels and bouquet.

Scene 2—A room at the Palace.

Don Magnifico has been appointed Master of the Cellars to the Prince, a post which is very congenial to the Baron, who is fond of his wine. Dandini, still masquerading as the Prince, makes a great fuss of the two disagreeable sisters as a test. Clorinda and Tisbe have begun to quarrel. Each of them is certain that she will be the Prince's chosen bride when the ball comes to an end. Don Ramiro, in his own disguise as the "valet", enjoys these proceedings. In his presence the two sisters behave in a very silly and vulgar fashion. They have no time for a mere "valet" and pursue the man they believe to be the Prince. This scene includes the duet *Zitto, zitto, piano, piano* between the Prince and Dandini.

Scene 3—The Ballroom at the Palace.

The ball is at its height. Cenerentola arrives with Alidoro. Her beauty, glittering jewels and magnificent clothes instantly attract everyone's attention, especially the eyes of the impertinent but certainly handsome young "valet", the so-called Dandini. Clorinda and Tisbe detect a certain resemblance between the new arrival and their sister. They jealously watch the man they believe is the Prince approach the beautiful stranger and dance with her. The guests adjourn to the dining room, to await the Prince's choice of his bride.

ACT II

Scene 1—A room at the Palace.

Clorinda and Tisbe tell Don Magnifico how the "Prince" had paid attentions to them, although he had also danced with the unknown lady. Father and daughters go away, and in comes Don Ramiro. He is disturbed by Dandini's interest in Cenerentola and hides to listen to their conversation. Dandini, still disguised as the Prince, declares his love, but Cenerentola tells him simply that she loves the Prince's valet and has thoughts for no one else. These words are overheard by the real Prince, who now comes forward and, still pretending to be a servant, declares his love for Cenerentola. The girl answers that she loves him too, but, before she accepts him, the "valet" must first discover her true identity. She gives him one of the twin bracelets she wears as a clue. Then she disappears from the Palace as mysteriously as she came. After consulting with his tutor, Alidoro, the Prince decides to drop his disguise and to continue his wooing in his own person. Alidoro conceives a plan to enable the Prince to meet Cenerentola again. Dandini, however, enjoys one more good joke before his play-acting ends. Still in his disguise as Prince, he asks the pompous old Baron what sort of state and privileges he would expect to receive, should he, the "Prince", choose either Clorinda or Tisbe as his bride. Don Magnifico asks for lackeys, coaches, wine and all sorts of riches and is outraged when Dandini reveals to him that he is merely the Prince's valet. Here occurs the fine Baritone-Bass duet *Un Segreto d'importanza*.

Scene 2—Don Magnifico's house.

Back at home by the fireside Cenerentola is thinking about the good-looking "valet" who was so kind to her at the ball. Don Magnifico and his daughters come home. Clorinda and Tisbe look at their sister: yes! they must admit how alike she is to the lovely stranger they had seen at the ball. What a good thing they had left the girl behind! A storm, called up by Alidoro's magic powers, gathers outside. Alidoro's scheme is working well. The royal coach overturns just outside the Baron's mansion. The royal party enters seeking shelter. The Baron and his plain daughters are wildly excited. Cenerentola, on being sharply commanded by the Baron to get a chair for "His Royal Highness", promptly places it before Dandini, whom she still believes to be the Prince. But she is amazed when she learns the true identity of her suitor. The Prince, too, recognises her from the bracelet she wears and, taking her in his arms, announces her as his chosen bride.

The happy Cenerentola is led away by her royal lover. The dumbfounded Baron and his ugly daughters are left disconsolate; they have no money and they will have to beg for their keep from Cenerentola and the Prince. In the general astonishment at this turn of events, the magnificent sextet *Questo é un nodo avviluppato* builds up with its staccato rhythms and rolling "Rs".

Scene 3—The Palace.

Cenerentola is rich and powerful now. But her heart has not changed with her good fortune. She sends for Clorinda and Tisbe and the Baron and, in the brilliant coloratura rondo *Nacqui all'affano e al pianto*, she speaks of the happy change in her fortunes and goes on to welcome and embrace her sisters and Don Magnifico, bidding them dry their tears and fear nothing. The assembled company acclaims her worthiness to ascend the throne, at the same time remarking how far short this falls of her worth. "I shall never again sit alone in the grate singing to myself for company," (*Non piu mesta*) continues Cenerentola, and carols away for joy till the end of the opera.

Macbeth

Verdi



The fate of *Macbeth* is one of the sadder tales among the great operas of the 19th century. It is an opera which lies on the border of greatness and neglect in a unique way, and it was the first of Verdi's settings based on his beloved Shakespeare. Such was his devotion to the English dramatist that when after the premiere of the revised *Macbeth* in Paris in 1865 Verdi was accused of not knowing Shakespeare, he replied angrily in a letter to his French publisher: "They do me a grave wrong. It may be that I have not done justice to *Macbeth* but to allege that I do not know, feel and understand Shakespeare – No, by God, no. He is one of my favourite poets, I have had him in my hands from my earliest youth and I read and re-read him continually".

In 1846, Verdi was commissioned to write an opera for the Teatro La Pergola in Florence and having settled on *Macbeth* he went to work with Piave as his librettist. He provided Piave with a most detailed scenario leaving little else to be done but the versification of his prose. In a moving letter Verdi wrote:

"This tragedy is one of the greatest creations of man.

If we cannot make something out of it, let us at least try to do something out of the ordinary."

Verdi realised from the start that there were to be only three major roles in the opera – Macbeth, Lady Macbeth and the Witches. Concerning the latter he said: "The Witches dominate the drama, everything stems from them, – rude and gossipy in Act I, exalted in Act III. They make up a real character, and one of the greatest importance." While there is virtually no role for the tenor, he has to wait until the last act for his aria, Verdi was quite explicit "Choose carefully the tenor who is to sing Macduff, and be sure too that the secondary singers are good because the ensembles call for good voices."

Verdi had never been so demanding and intransigent with Piave and eventually paid him off in full and commissioned Andrea Maffei to rewrite the Act III Witches chorus and the sleep-walking scene.

The impressario, Lanari, was also under pressure from Verdi concerning scenery, costumes, staging, etc. "All these ideas, I have them from London where they have been playing this tragedy continuously for over 200 years." And he brushed aside the Bass, Benedetti's objections to appearing in the banquet scene as Banquo's ghost: "Artists must be engaged to sing and act." When rehearsals began, the singers soon realised the seriousness of Verdi's claims upon their time and energy. The first Lady Macbeth, Barbieri-Nini wrote in her memoirs: "There were more than one hundred piano and orchestral rehearsals since Verdi was never satisfied . . . to him the two most crucial sections of the opera were the sleep-walking scene and my duet with the baritone. It is hard to believe but nevertheless

a fact that the sleep-walking scene alone took three months' study. For three months, morning and evening, I tried to imitate those who talk in their sleep, who utter words – as the Maestro told me – almost without moving their lips, leaving the other parts of the face immobile, including the eyes . . . it was maddening! And the duet with the baritone which begins *Fatal mia donna un murmure* was rehearsed over a hundred and fifty times to make it, as Verdi said more speech than song."

At the premiere, March 14, 1847 the reception was warm if not wildly enthusiastic, critics however were less lavish with their praise. The striking point about the amendments which Verdi made when he came to rewrite the opera for Paris is how little he altered the original score. So often it is said that the opera cannot fairly be assessed in relation to the date at which it was first performed in view of the alterations he made in his maturity, but this is simply not fair to the Verdi of 1847. It is astonishing how much of the original remains. In addition to the obligatory ballet which had to be provided for the Parisian public, Lady Macbeth's Second Act aria *Trionfai* was replaced by *La Luce Languie*, Macbeth's Cabaletta in Act III *Vada in Fiamme* by a duet between husband and wife, the opening of Act IV with the beautiful chorus "O Patria Oppressa" and a new hymn of victory to bring the opera to a stirring close. Other minor alterations make a less positive difference to the shape of the opera. Whereas the Florence *Macbeth* places an almost intolerable burden on the baritone, the Paris revision restores the balance between husband and wife. Indeed Verdi's much quoted plea for a voice which was "rough stifled and dark" in the role of Lady Macbeth looks a bit impulsive in the light of the demands of *La Luce Languie*.

Macbeth had its French premiere in the Théâtre Lyrique, Paris on April 21, 1865 – without the personal supervision of the composer and it was judged bizarre, vulgar and monotonous. Somewhat puzzled Verdi could only say: "I thought I had not done too badly but it appears I was wrong".

That he felt he had created something out of the ordinary is evident from his dedication of the work to his father-in-law, Antonio Barezzi.

"For many years I have intended to dedicate an opera to you who have been my father, my benefactor, and my friend. Here now is this *Macbeth*, which is dearer to me than all my other operas, and which I therefore deem more worthy of being presented to you. I offer it from my heart; accept it in the same way, let it be witness of my eternal remembrance and the gratitude and love of your most affectionate VERDI."

DUBLIN
April 30
May 2, 4, 5

MACBETH

Opera in Four Acts
By
GIUSEPPE VERDI

Libretto by Francesco Maria Piave and Andrea Maffei.

CAST

in order of appearance

Macbeth	} <i>Generals in King Duncan of Scotland's Army</i>	{ ANTONIO SALVADORI
Banquo		{ AURIO TOMICICH
Lady Macbeth	.	LORENZA CANEPA
Servant	.	BRENDAN KEYES
Macduff, <i>Scottish Nobleman</i>	.	ERNESTO VERONELLI
Malcolm, <i>Son of King Duncan</i>	.	BRENDAN CAVANAGH
Gentlewoman, <i>attendant to Lady Macbeth</i>	.	RUTH MAHER
Murderer	.	PETER McBRIEN
Apparition — <i>A Warrior</i>	.	PETER McBRIEN
— <i>A Bloody child</i>	.	SHIELA MOLONEY
— <i>A Crowned child</i>	.	MONICA CONDRON
Herald	.	PETER McBRIEN
Doctor	.	BRENDAN KEYES

King Duncan, Fleance (son of Banquo), Witches, Lords and Ladies, Scottish Refugees, Soldiers, Assassins, Messengers, and Attendants.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer : DARIO MICHELI

Choreographer : NADIA STIVEN

Designer : Scenery designed by Dario Micheli. Built and painted in Dublin.

Costumes : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

Scotland in the 11th Century.

Act I

Scene 1 : A Wood

Scene 2 : A Hall in Macbeth's Castle

Interval

Act II

Scene 1 : A room in the Castle.

Scene 2 : The Castle Park

Scene 3 : The Banqueting Hall

Interval

Act III

The Witches Cave.

Interval

Act IV

Scene 1 : A deserted spot on the border between Scotland and England near Birnam Wood.

Scene 2 : The Great Hall of Macbeth's Castle.

Scene 3 : A room in the Castle.

Scene 4 : A plain surrounded by hills and woods.

First performed at the Teatro della Pergola, Florence, 14th March, 1847.

ACT I

Scene 1: After a short orchestral prelude prefiguring the music of the sleepwalking scene, the curtain rises to reveal a "blasted heath" and a whole chorus of witches. Macbeth (Baritone) and Banquo (Bass) enter. They are returning from a campaign against King Duncan's enemies. Macbeth is greeted by the fantastic creatures successively as Thane of Glamis, Thane of Cawdor and King of Scotland while Banquo is hailed as "No King, but father of Kings". The witches vanish leaving Macbeth and Banquo to muse over the meaning of these strangely exciting words. Messengers come to announce to Macbeth that the King had invested him with the lands and titles of the Thane of Cawdor to succeed the last holder who has been beheaded for treason. The witches return to join in a dance and a satirical chorus before the scene changes.

Scene 2 is the Courtyard of Macbeth's castle where Lady Macbeth (Soprano) reads (parlando), with growing excitement, a letter from Macbeth giving an account of his strange encounter with the witches, their prophecies of his future greatness and the swift realisation of one of them. She launches into the vigorous apostrophe to her absent husband "*Vieni, t'affretta! accendere ti vo quel freddo core!*" ("I will chastise with the vigour of my tongue all that impedes thee from the golden round . . ."). Thus she reveals herself as the determined ambitious wife who drives her less resolute spouse on to greater things. Fate presents her with her opportunity as a Servant enters to announce that King Duncan will pass that night in her house and she resolves upon his murder. In the fiendish cabaletta "*Or tutti sorgete, ministri infernali*" Lady Macbeth calls on the spirits of hell to aid her plan and to cloak the deed in darkness so that the "keen knife see not the wound it makes". Macbeth now enters and between them in a few cryptic phrases the regicide is planned. Duncan (a silent part) with his suite pass through, followed by Lady Macbeth. After Macbeth's familiar soliloquy "*Is this a dagger that I see before me?*" ("*Mi si affaccia un pugnale?*") he is re-joined by his wife. Macbeth enters the King's chamber and stabs him to death. As in Shakespeare, however, the now terrified Macbeth shrinks from obeying his wife's command to return the dagger to the chamber and incriminate the grooms by smearing them with the old man's blood. It is Lady Macbeth herself who carries out this macabre act. Verdi required this duet to be sung "*sotto voce e cupo*" — in a suppressed and veiled tone to convey the tension of the scene.

At the sound of repeated knockings at the portal, Lady Macbeth drags her husband away to their own apartments just before Macduff (Tenor) and Banquo enter and go in search of the King. On the discovery of the murder an exciting ensemble (with chorus) ensues in which the several elements express their varying emotions the King's murder has evoked.

ACT II

Scene 1: In a hall in the Castle, Macbeth broods over the witches' words to Banquo — "No King, but father of Kings". Lady Macbeth re-assures him that by his flight to England Malcolm, Duncan's son, has incriminated himself and left the field to Macbeth. She bids him take courage and forget the past: "What's done, cannot be undone". But they see Banquo and Fleance, his son, as a threat to their position and decide that both must be killed. When she is alone, Lady Macbeth, in the magnificent aria "*La luce langue*", reflects gloomily for a moment on the path of crime they have chosen but passes quickly to exult in the prospects of her royal state.

Scene 2 is in the park of the Castle where Macbeth's hired assassins lie in wait to kill Banquo and his son. The prospective victims enter and Banquo in the aria "*Studia il passo, mio figlio*" tells his son of his premonitions of danger. The assassins kill Banquo but Fleance escapes.

Scene 3 reveals a banquet scene of somewhat enforced gaiety. Macbeth is hailed as King by his lieges and at his desire Lady Macbeth sings a toast to the guests in the flamboyant brindisi, "*Si colmi il calice di vino eletto*". One of the assassins calls Macbeth aside to report the killing of Banquo and the escape of Fleance. Returning to his guests Macbeth laments the absence from the feast of Banquo "that valiant man" whose vacant place at the table he will, he says, occupy himself. But when he turns to the chair he finds it occupied by the blood-bolstered ghost of the murdered man which is, however, invisible to the others. Macbeth is betrayed into a frenzied denial of his guilt, "Thou canst not say I did it. Never shake thy gory locks at me!". He regains composure somewhat under the contempt of his wife's tongue but Lady Macbeth's efforts to distract the guests are of small avail. The assembly breaks up as in a most effective chorus the guests express their dark suspicions — "This land has become a den of criminals." Macbeth decides to seek out the witches and learn more of the future from them.

ACT III

We meet the witches once more on their heath. At Macbeth's demands to know his destiny, the witches' incantations conjure up a series of apparitions to a background of atmospheric music. The helmeted head of a warrior bids Macbeth beware of Macduff. Then the ghost of a bloody child bids him "Be bloody bold and resolute; laugh to scorn the power of man, for none of woman born can harm Macbeth!" Another tells him that he has nought to fear until "great Birnam Wood to high Dunsinane Hill shall come against him". Macbeth's rising spirits are, however soon quenched. He falls into a state of terror and swoons away at the final vision of a succession of eight Kings all resembling Banquo and of Banquo himself who shows Macbeth in a mirror the long line of Kings — Banquo's descendants — that will follow.

Lady Macbeth coming in search of her husband is told of his visions. Once again she screws up his failing courage. In a vigorous duet they resolve that Macduff and all Banquo's issue must be eliminated.

ACT IV

Scene 1 is a deserted place on the Scottish border near Birnam Wood where fugitives from the tyranny of Macbeth's rule bewail the plight of their native Scotland. Their moving chorus "*Patria oppressa! il dolce nome*" is strongly reminiscent of that other chorus from *Nabucco* from which it derives both musically and in patriotic feeling. It is followed by the only tenor aria on the entire opera — Macduff's beautiful "*Ah! la paterna mano*" where he mourns his dead wife and children, Macbeth's victims, and his own helpless state as a fugitive. He swears vengeance on their murderer.

Malcolm, son of Duncan, enters at the head of a troop of English soldiers who are marching against Macbeth. The fugitives join with them and each soldier is bidden to cut himself a branch from Birnam Wood to mask their advance on Macbeth's position. Malcolm and Macduff join in a warlike chorus.

Scene 2 in Macbeth's castle introduces the great musical moment of the opera — the sleep-walking scene. Although

formally akin to the “mad scene” which was traditionally almost *de rigueur* in an earlier period of opera, Verdi’s (and, of course, Shakespeare’s) sleep-walking scene has a relevance and an authentic dramatic character. In it the soprano in traversing a whole gamut of emotions must employ tone qualities to match and cope with music ranging from C flat below to a high D flat on the last phrase, sung pianissimo and noted by Verdi *fil di voce*.

Lady Macbeth, her tough spirit broken, enters and setting down her lighted taper tries to wash imagined blood from her hands — “Out, out, damned spot!”. “All the perfumes of Arabia will not sweeten this little hand, nor all great Neptune’s ocean wash the blood from it”. Then, to her spouse, as she relives the horror of the night of Duncan’s murder — “Fie, my lord, fie! A soldier and afeared!” and finally, “To bed! To

bed!—What’s done cannot be undone” as she fancies she hears again that fateful knocking on the door.

In the last scene nemesis overtakes Macbeth. Almost with indifference he receives the news of his wife’s death and, still confident in the witches deceptive prophecies, he prepares to face the coming assault of Malcolm and Macduff and their forces. Then Birnam Wood seems to close in upon him as the soldiers approach and his last hope fails when, confronted by Macduff, he learns from his adversary that he had not been born of woman but was “from his mother’s womb untimely ripped”.

Macduff strikes him down. The battle music is in the form of a fugue and the opera ends with a chorus of thanksgiving and of homage to Malcolm the lawful King of Scotland.



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ANNUAL REPORT OF THE D.G.O.S. 1979

It is true to say that 1978 was for the Dublin Grand Opera Society one of its most successful years highlighted with some outstanding performances notably "Italian Girl in Algiers" with Helga Muller and "Don Carlos" with a perfectly matched cast following a performance of which a member was overheard to remark "I am deeply honoured to be a member of this Society". One must realise however that without the help of The Arts Council, The Dublin Corporation, the Guarantors and Patron Members the D.G.O.S. could not even attempt to put on such works. In spite of being in a better position financially that it has been for some years the Society has had to make increases, small though they be, in the admission prices to compete with ever rising inflation.

The D.G.O.S. seems always to be battling against some strike or other. In this last year it has felt the effects of an E.S.B. strike, a bus strike, an oil strike and now a postal strike. However while the effects of this latter strike have been countrywide the Patrons Committee with the help of the Performing Members have evolved their own postal service. It is hoped all will understand the difficulties under which they have been operating and forgive them if forms were a little later than usual arriving.

Apart from these difficulties, others less apparent to the public arise during the production of an opera season. For instance during the Spring Season last year the scenery for "Turandot" which had been shipped from Italy in mid-February, failed to arrive in time and a completely new set had to be built within a few days of the opening.

Again in the Winter Season casting difficulties arose when owing to the indisposition of Attilio D'Orazi the Society was forced at short notice to find replacements for his parts in "Don Carlos" and "Don Giovanni". Helge Bomches was welcomed back after an absence of some years to sing "Don Giovanni" and for Rodrigo in "Don Carlos" Gianni di Angelis, a baritone of the first rank and a grandson of the famous Bass, Nazareno di Angelis, endeared himself to the Dublin audiences with his beautiful singing and fine acting.

Two other singers new to Dublin who impressed greatly with their singing were Kazue Shimada in the very exacting role of Turandot and Renza Canepa as Elizabeth in "Don Carlos".

Here we must make mention of that splendid artist, Aurio Tomicich. Unknown to the public his father died during the December season but Aurio in the face of personal sorrow carried out his commitment to the Society thereby ensuring the success of the performances.

In both seasons Irish artists were well to the fore particularly in "Rigoletto" with Terry Reid singing the part of Gilda, Colman Pearce conducting and Anne Makower producing while Bernadette Greevy made an excellent Eboli in "Don Carlos" the beautiful sets for which were designed and painted by Patrick Murray of Cork.

Of the eight operas produced two were disappointing in that they failed to realise fully what was expected of them.

The Spring Season made heavy demands on the performing members particularly the male section – it would appear that all operatic composers are biased in their favour. However the praise for the good results from the Chorus must be equally shared by Irishman, John Brady and Italian, Francesco Prestia.

As has been the pattern for some years the Society took three of the operas to Cork and once again had a very successful week at the Opera House.

Ian Fox and Dr. Anthony Hughes are to be congratulated on the fund of knowledge made available during the Opera Lectures held at the Italian Institute by kind permission of the Director.

The Ladies Committee on the other hand whetted our

appetites with their Beef Strogonoff, Salads and delectable Desserts laid on for the Opera Suppers, tickets for which are now at a premium. It is said a certain telephone number nearly became ex-Directory because it "suffered" so much in the process.

A vote of thanks to Bill Phelan who took over the Editorship of the Brochure for the Spring Season and made a first-class job of it which resulted in a small profit to the Society.

The Society's Chairman Bill O'Kelly is fast becoming a man of letters having been made a Doctor of Laws by University College Dublin at a Confering in Iveagh House in April last. Bill is really only now beginning to enjoy his new title of 'Doctor' as few know how ill he was on the big day, an illness which later necessitated a major operation from which he has successfully recovered to become once more like the Scarlet Pimpernel – he's here, he's there, he's everywhere.

Another person due for congratulation is Donnie Potter who was recently elected to The Arts Council in, as he modestly says, recognition of the work of the Dublin Grand Opera Society.

Donnie has also been responsible for the organisation of the recent visit to Vienna, where during a hectic four days, visits were made to the Volksoper for a performance of "The Bartered Bride" and to the Staatsoper for "Lucia di Lammermoor" with the world famous tenor Placido Domingo. The Lucia was a young soprano named Sona Ghazarian who was really magnificent and there is no doubt that her's is a career to watch. Both from the singing and production point of view the performance was truly memorable.

Another highlight of the tour was a visit to the Royal Chapel to hear the Vienna Boys Choir sing during the Mass, while in the afternoon a tour of the city with a visit to the Schonbrunn Palace was arranged, followed later in the evening with dinner, music and dancing in Grinzing. Needless to say one needs more than four days to 'do' Vienna but it was a well worthwhile experience.

Vienna is a very expensive city and a seat at the opera can cost up to £40.00 depending on who is singing. No doubt, each one will have his or her own thoughts on how opera compares in Dublin but by and large can it be said that the D.G.O.S. give less than good value for money.

Many of the members will be interested to know that Margarita Rinaldi who sang with the Society in the early 60's has been enjoying great success at Covent Garden recently with her singing in Meyabeer's opera "L'Africaine" while another singer Antonio Salvadori who returns next season for "Macbeth" has had great success at Verona.

The operas for the Spring Season '79 are La Traviata, La Tosca, La Cenerentola and Macbeth and it is expected that some interesting new voices will be heard. The Conductors are once again Napoleone Annovazzi and Albert Rosen with Producers Ken Neate and Dario Micheli while the scenic designers are Dario Micheli and Patrick Murray.

By now you will all have received notice of two Recitals to be given at the R.D.S. in January 1980 by none other than the King of the Top C's – Luciano Pavarotti who way back in the early 60's started his career with the D.G.O.S. He is delighted to be coming back to Dublin and from enquiries which have so far been made by members of the public it looks like being a real sell-out.

The Society has many friends on whom to rely, The Arts Council, The Dublin Corporation, the Guarantors, Patron and Performing Members, The Ladies Committee, P. J. Carroll & Co. Ltd. and last but not least the Prior and Bro. Joseph of the Augustinians who have given us a 'rehearsal home'. To all a very sincere thank you.

Monica Condron,
Hon. Secretary.

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TEXT OF INTRODUCTORY ADDRESS DELIVERED BY PROFESSOR MAURICE KENNEDY, M.SC., PH.D., 13 APRIL, 1978, ON THE OCCASION OF THE CONFERRING OF THE DEGREE OF DOCTOR OF LAWS, *honoris causa*, ON WILLIAM O'KELLY.

CHANCELLOR AND MEMBERS OF THE UNIVERSITY:

William O'Kelly was born in Dublin on the 8th November, 1900. He was educated at O'Connell Schools. He took part in the movement for Independence and was interned for a time in Ballykinlar. Since 1922 when he was a member of the colour party that took over Portobello Barracks from the British Army, he served in various army posts until his retirement in 1958 with the rank of Lieutenant-Colonel.

In 1941 a small group with no resources, under the inspiration of Colonel O'Kelly, formed the Dublin Grand Opera Society, usually referred to as the D.G.O.S. For over thirty-seven years this voluntary Society has produced two seasons of opera a year in Dublin. In recent years the Spring season has been extended for a week in Cork. The Society has sponsored artists from all over the world and over the years has provided every noted Irish singer with the opportunity of singing with an international cast.

Colonel O'Kelly has been Chairman of the Society from its foundation and since then, with unflagging zeal and energy he has organised it in almost every detail. It is no detraction from the dedicated work of its members to acknowledge that without Colonel O'Kelly there would have been no Society. When times were bad and the outlook seemed hopeless, his tenacity and sincerity made itself felt in the highest circles in the land and drew a correspondingly generous response.

In the early days of the Society Colonel O'Kelly struck a happy relationship with the late Louis Elliman, the Managing Director of the Gaiety, from whom until his death in 1964 the Society received generous help and encouragement. Some years after its foundation the Society made arrangements with the Radio Eireann authorities to have the invaluable services of their Symphony Orchestra. Subventions were obtained from foreign governments to enable artists from their countries to perform in Ireland. Finally the Society obtained in difficult times generous help from the State, either directly or through the Arts Council and Radio Telefis Eireann.

To refer to all this is to give some idea of the responsibilities Colonel O'Kelly took on himself on behalf of the Society. His colleagues can think of him in so many roles—on the stage in the chorus for *Il Trovatore*; in the foyer of the theatre greeting the high and the low; off-stage through the microphone announcing that an artist was ill but that an alternative artist had been flown in from Munich; at the Annual General Meeting bellicosely defending his views; in the opera houses of Europe negotiating for artists. What baritone, and he is a fine one, could more truthfully sing "*largo al factotum*"!



Every season when the curtain falls on the last performance, Colonel O'Kelly addresses the audience and pays tribute to all who have contributed to the success of the season—from stage-hands to Arts Council he remembers them all. But his particular word of praise is to the amateur chorus of the D.G.O.S. This chorus of men and women from all walks of life devote prior to each season at least three nights a week for three to four months, with no thought of financial reward and there are two such seasons in the year.

In honouring Colonel O'Kelly we are also paying tribute to the work of these performing members and in acknowledging their dedication we are again paying tribute to the man who inspired it all.

It is right and fitting that the National University of Ireland should grant its highest award to an honourable soldier, a doughty warrior for the cause of opera—indeed a warrior bard who has done so much to make his country a land of song.

PRÆHONORABILIS CANCELLARIE, TOTÆQUE UNIVERSITATIS:

Praesento vobis hunc meum filium, quem scio tam moribus quam doctrina habilem et idoneum esse qui admittatur, *honoris causa*, ad gradum Doctoratus in utroque Jure, tam Civili quam Canonico, idque tibi fide mea testor ac spondeo, totique Academiae.

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Profile

Miss Monica Condron

Hon. Secretary, D.G.O.S.

Behind every successful voluntary organisation there is always a hard working administrative staff. Such is the case in the Dublin Grand Opera Society, where our Hon. Secretary Monica Condron has always approached her job with tremendous enthusiasm and zeal thereby assisting the smooth operation of the Society's affairs.

Monica took over the Secretary-ship of the Society after the death of Bertie Timlin. To add to her administrative skills Monica is enriched with a fine voice and enjoys singing in the chorus. She studied singing with the late Jean Nolan.

She has had minor roles over the years and she has had the distinction of playing Annina in the Society's 1964 production of La Traviata in the company of Pavarotti, Rinaldi and Taddei.

Part of her position entails travelling out of the country supervising the selection of costumes and she is also responsible for arranging work permits for artists, hotel accommodation and supervision of the Booking facilities for performing members.

Over the years she has brought to her position a marvellous sense of commitment and an undivided loyalty which coupled with a bilingual sense of humour has made her an excellent Secretary to the Society.



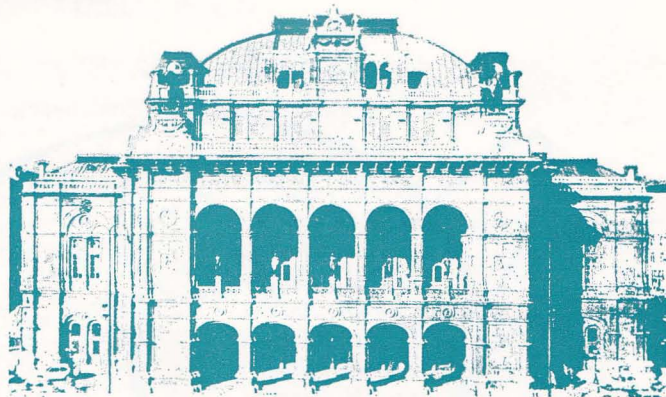
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A Tale from the Vienna Woods



It was the immense success of the Society's Opera Week-ends to London in 1977 and Paris in 1978 which raised the possibility of a more extended foray this year. The intrepid Donnie Potter calculated many possibilities, before selecting Vienna for this year's trip. Opera has been the rage in Vienna, lavishly supported by court and state since 1666, when Leopold I married Margaret Theresa of Spain and had Cesti's "Il Pomo d'Oro" performed to honour the occasion.

Extended negotiations were necessary with Aer Lingus and the Austrian Intropa Agency. Since Vienna is such an important International Conference Centre, the problem of securing accommodation for some 120 people ruled out any central domicile. We were fortunate enough to find a new tourist hotel in the suburb of Oberlaa, on the southern fringe of the city, reasonably close to the Airport.

It is part of a complex, built and developed over the last eight years, since thermal springs were accidentally discovered during preliminary work for an industrial estate. Now, besides the hotel, there is a Spa, sports centre, 25-acre park-land. Tram and underground convey anyone to the Cathedral at the heart of the city within half an hour. The trams run every three minutes and taxis can clip ten minutes off the journey, if needed. The efficiency and comfort of the hotel deserves the highest commendation.

Our departure was blighted by an unofficial strike, which left us without food or drink on the outward flight, but we were lucky not to be delayed.

We arrived in Vienna in warm spring sunshine, and within an hour were installed in our hotel without any fuss or confusion. The hotel restaurant was greatly appreciated, especially by the majority of the travellers, who had left home without breakfast.

For this first night Friday, we visited the Volksoper. Our two buses took us smoothly around the magnificent Ring Strasse to the Theatre, which is some two miles west of the city centre. The Volksoper presents many Operettas in its season, together with performances in German of operas that reflect ethnic or regional interests. The Theatre, built at the turn of the century, was specifically designed to offer an alternative cultural entertainment for officials and Burghers who might feel over-awed at the great State Opera house. It is not a pretentious Theatre, but its white and red decor, clear acoustics and elegant reception rooms would be considered a treasure in Dublin. It seats about 1,600 people. We saw the Bartered Bride by Smetana, which is one of the happiest operas ever written. Its staging was delightful, making most effective use of its revolving stage. The costumes and dancing were really entrancing. The singing was modest by international standards, but the team-work of the principals was highly accomplished. Many, who are used to hearing operas on records, found the orchestra rather loud.

The highlight of the Trip for everybody was the Saturday evening presentation of Donizetti's Lucia di Lammermoor at the State Opera on the Ring. This great house, which first

opened its doors in 1869, was seriously damaged when the Russian armies captured the city in April 1945. It was rebuilt and restored over a period of ten years. Some members of the party had taken a tour of the back stage area in the afternoon. The Auditorium is at once luxurious and spacious. The dominant colours are white and gold, while the three tiers of boxes are plushly decked in red. Placido Domingo headed the cast and received a hysterical reception. It could not be said he dominated the stage, since the Lucia (Sona Ghazarian), Arturo (Corneilu Murgu) and Raimondo (Kurt Rydl) demonstrated most vividly that this is an opera for an ensemble of fine singers. The back drops of Ravenswood Park were breathtaking, with a judicious balance of romance and mystery. The Great Hall of the castle was immensely impressive, with its panelled walls and ceiling, while the clusters of chandeliers had more than 100 candles on the stage. Scene changes were effected within two minutes to all our amazement. The conductor for the occasion was Giuseppe Patané who received one of his earliest engagements with the D.G.O.S. some twenty years ago. The orchestral playing was a revelation to many, the solo flautist, solo cellist and solo harpist making notable contributions. Sunday offered a choice of Mass at the Hofburg with the Vienna Boys Choir, or Plain Song and Palestrina in the fourteenth century Augustinerkirche. Many fitted in a display by the Spanish Riding School after Mass. In the afternoon there was a tour of the Imperial Palace of Schönbrunn, and in the evening a vineyard at Grinzing on the edge of the Vienna Woods. By then the weather had deteriorated into a rainy downpour. A few intrepid spirits felt they had chosen more wisely by attending Tristan and Isolde at the State Opera, with an outstanding cast. To witness and hear the Vienna Philharmonic, at full strength in this work, was quite overwhelming.

Two free days were utilised to visit the Kunsthistorisches Museum with its superb collections of Bruegel, Titian, Tintoretto, Rembrandt, Cranach, Dürer; the Albertina drawings, the lofty tranquility of St. Stephen's Cathedral. Some savoured the luxury of lunch at the Sacher Hotel, coffee and cakes at Demel's, the world's most renowned coffee house.

Even with an exchange rate, which has plummeted from 72 to 27 schillings to the pound within a decade, there were many bargains to be found in prints, costume jewellery, stamps and coins. The faithful few visited Beethoven's apartment in the Pasqualati House opposite the University. Time ran out far too soon. Our homeward flight was delayed by more than six hours, a hard-ship assuaged for the discerning with splendid wine from the duty free shop, which was obliged to stay open until our departure in the early hours of a Tuesday morning. It was a tonic to the soul to spend four happy days in a city where music is in the air, where strikes and vandalism are unknown, and where public services are one hundred per cent dependable.

Anthony Hughes



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 Donnelly, John
 Donnelly, Miss Kyra
 Donnelly, Thomas F., District Justice
 Donahue, Mrs. T. P.
 Donoughmore, The Countess of
 Doody, Mrs. Eamon
 Dooley, Charles
 Dooley, Mrs. Margaret M.
 Doolin, Denis J.
 Doolin, Miss Marion
 Doran, Miss Elizabeth J.
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 Dowling, Miss Kathleen
 Dowling, W. J.
 Downes, Desmond V., F.C.A.
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 Doyle, Angela M.
 Doyle, Brian, F.C.A.
 Doyle, Miss Paula M., B.A., H.Dip.
 Doyle, Padraig
 Doyle, The Hon. Mr. Justice Thomas A.

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 Fagan, John M.
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 MacOistin, Paid
 MacRedmond, Ted.
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 Ní Chorbeid, Síle
 Ní Chuiv, Miss Cairtriona
 NicMheanman, Ms. Máire
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 Nugent, Michael
 Ó Braonáin, Anraí
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 O'Broin, Caoimh, L.D.S.
 Ó Broin, Gearoid
 O'Buachalla, Donal

O Carragain, Eamonn
 O'Carroll, Tadhg
 Ó Ceóchain, an tAth. Gearóid
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 O'Connor, R. C.
 Ó Cuinn, Dr. R.
 O'Daly, A. J.
 O'Dea, Mrs. Winifred
 O'Dea, Mrs. Geraldine
 O'Doherty, D. M., M.A.
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 O'Donnell, Mrs. C. V.
 O'Donnell, John M.
 O'Donnell, Prof. John
 O'Donnell, Keenan Patrick
 O'Donoghue, Miss Mary
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 O'Donovan, Mrs. Kathleen
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 O Dubhghaill, Seamus Uasal
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 O'Loughlin, Seamus
 Ó Lonargáin, Liam
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O'Neill, Joseph
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 O'Neill, Raymond J., S.C.
 O'Neill, Tom, F.R.C.S.
 O'Neill Mrs. J.
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 O Raghallaigh, Eamonn L., A.C.I.S.
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 O'Reilly-Hyland, Dermot
 O Riada, Padraic
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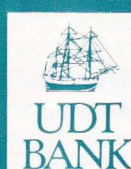
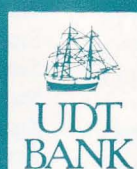
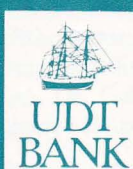
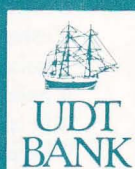
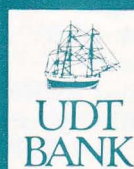
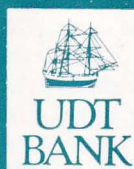
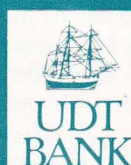
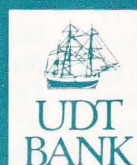
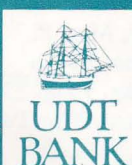
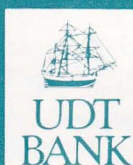
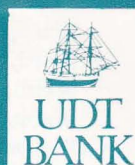
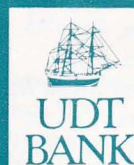
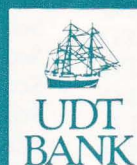
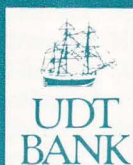
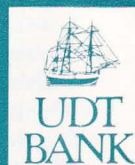
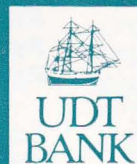
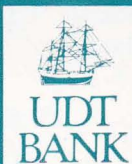
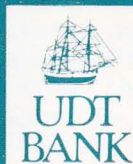
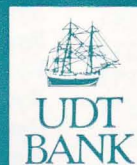
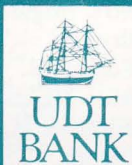
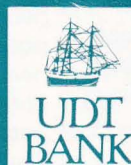
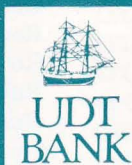
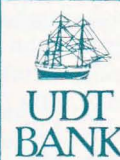
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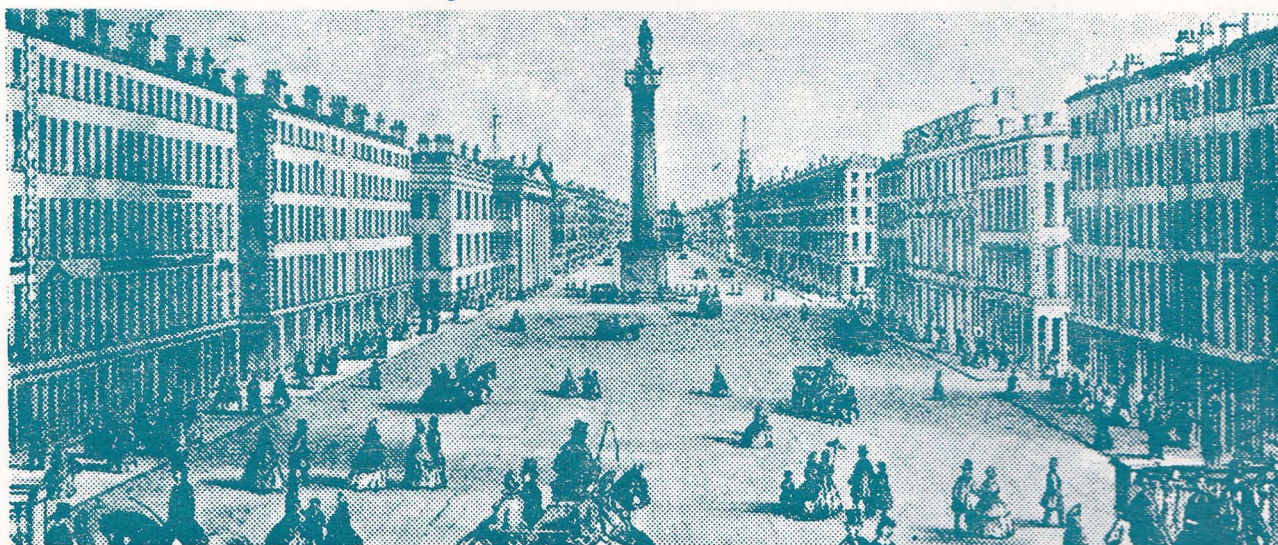
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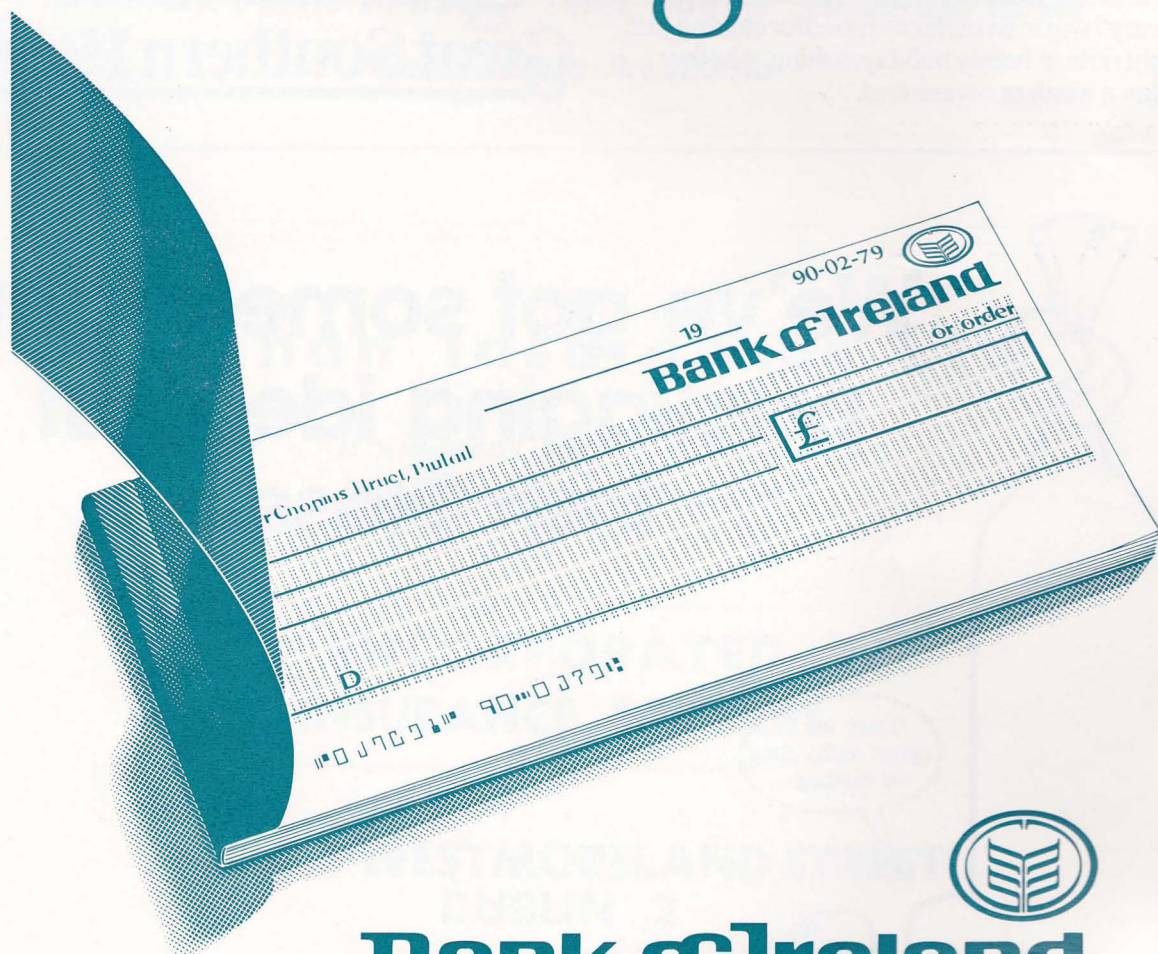
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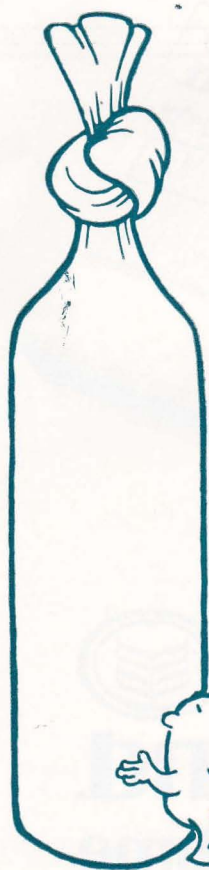
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*Published April 1979 by Dublin Grand Opera Society
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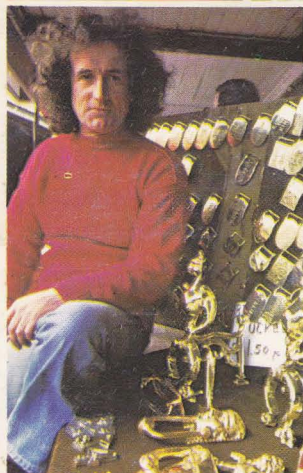
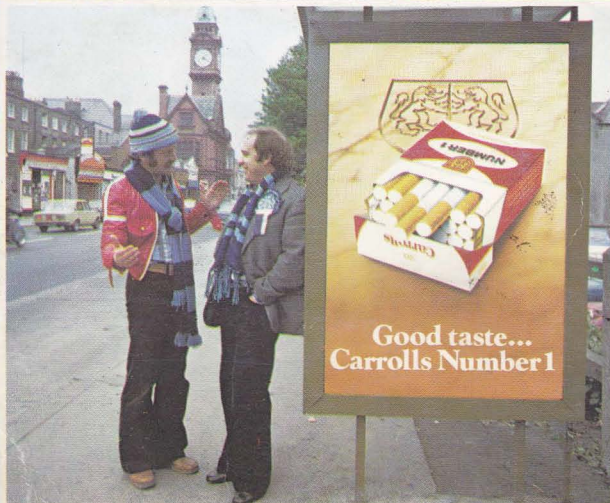
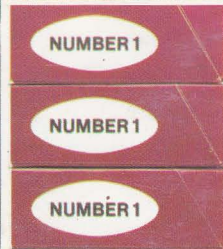
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